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ART AND MUSIC

The ART NEWS

VOL. XXIX

NEW YORK, APRIL 11, 1931

NO. 28—WEEKLY

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, APRIL 11, 1931

Knoedler Holds Benefit Exhibit For Hope Farm

"Pictures of People" Loaned by Leading Collectors Unite in Stimulating Show Full of Interesting Comparisons.

By RALPH FLINT

Twenty paintings, loaned to the Knoedler Galleries for the benefit of Hope Farm and exhibited under the rather indeterminate heading of "Pictures of People," is the banner event of the month in the local galleries. Ranging from Manet to contemporary English and American painters, the exhibition covers considerable territory and includes a generous variety of portraiture.

Perhaps the most outstanding canvas is the famous "White Girl" that Whistler painted back in 1862 and that caused such endless comment with his insistent painting of "white upon white." It has been widely exhibited from the time of its initial appearance at the *Salon des Refusés* in Paris in 1863, and it was shown at the National Academy of Design in this city more than thirty years ago. Therefore, it comes before the New Yorker of today as very much of a novelty—and very much of a delight. It comes, too, at a time when Whistler's reputation, particularly as a painter, has begun delicately to decline, along with certain other splendid érudescences of the last century. The canvas hangs in the first gallery, entirely dominating the room with its symphonic spread of "white upon white," relieved solely by the tawny mass of the model's hair and the delicate flesh tones and the spotting of the fur rug at her feet. The figure builds up grandly, from the ample mass of the spreading gown to the peak of the very solemn countenance, framed luxuriously between the masses of auburn hair. There is a stillness and a certain majesty about the work that argues the painter working with his heart and tongue in very much the right place. There is not the slightest trace of thesis or tenet in this canvas, beyond what the sheer eloquence of the painting yields.

Another full-length masterpiece is the famous "Madame Henriot en Travesti" that shows Renoir at the height of his powers. The pearly tones of the flesh and the satin costume are beautifully sustained, and the rich throw of red velvet in the background gives the whole composition a special dignity and severity of design that is not often encountered in this painter's work. This canvas was shown at these galleries in 1929. A second Renoir of great charm is the small "La Songeuse," painted with a remarkable fluency of brushwork and style.

Against these opulent canvases stands the somber but distinguished portrait of "Letitia Wilson Jordan Bacon" by Thomas Eakins, simply and literally seen, but rendered with a consummate understanding of form and characterization. Only the red ribbon about her throat is allowed to break the solemnity of the color scheme, but the flesh tones have been given a special resonance, so that the whole figure stands there very much

(Continued on page 4)



"YOUTH WITH BLACK CAP"

Purchased for the William Rockhill Nelson Trust of Kansas City by Harold Woodbury Parsons.

By REMBRANDT

CLASSICAL ART IN LOS ANGELES

LOS ANGELES.—Los Angeles for the first time in its history has an opportunity to see a collection of classical vases, bronzes and ancient glass. It belongs to Mr. Victor Merlo of this city, who lent it for an indefinite period to the Los Angeles Museum, where it is assembled in the spacious quarters on the second floor of the new building, which section will henceforth be known as the Gallery of Classical Art. It is hoped that some day the museum may be in a position to acquire the collection as a permanent exhibit. Meanwhile, Mr. Merlo will go on selecting new acquisitions with a view to making the group thoroughly representative.

To date, among the Grecian vases, are two Attic amphorae of the 5th century B. C., showing the highest achievement of the potter's art. The Etruscan bronzes are comparable to the rarest to be found in the country. There are also a number of examples of iridescent ancient glass, most valuable of which are two large vessels, a decanter and a chemist's beaker of hand blown and moulded glass, which are said even to be unique.

It is peculiarly appropriate that Los Angeles should know something of this ancient work in view of the fact that the next Olympiad will meet in his city.

Babylonian Tile Relief Given to Detroit Museum

DETROIT.—The Art Institute has received as a gift from the Founders Society a dragon relief of glazed tile which formed part of the walls of Babylon in the time of King Nebuchadnezzar (604-562 B. C.). The dragon is a fantastic beast with the head of a serpent, the horn of a unicorn, the tail of a scorpion, forelegs of a lion, the hind-legs of an eagle, represented in yellow, green and black against a background of blue glazed tile. It formed part of the Ishtar gate, the great north gate of Babylon, which was excavated in 1902 by Dr. Robert Koldewey. The gate, as it was found by the German expedition, was about 120 feet thick, a huge double structure built of baked tiles, asphalt and layers of reeds. On its northern face there were row over row of marching beasts—lions, bulls, and dragons—forming a coat of glazed tile over the front of the wall. This gate has recently been reconstructed in the Berlin Museum, but there was one relief too many and this has now been purchased for the Detroit Institute of Arts. There is only one other such dragon relief outside of Berlin, that in the museum in Constantinople, although several of the lions are in other museums.

(Continued on page 4)

78,000 FRS. FOR WORK BY SISLEY

PARIS.—M. R. S.'s collection, which was sold the second week in March at the Hotel Drouot, produced a total of 1,262,000fr., the estimates of the experts being generally exceeded. Two pastels by Degas, "Au Foyer de la Danse" and "Le Bain," attained respectively, 14,500fr. and 21,200fr. Among the modern paintings were: "Femme écrivant une Lettre," by Bonnard, which fetched 30,000fr.; "L'Etang," also by Bonnard, 34,400fr.; "L'Eglise Saint-Georges à Venise," by Boudin, 28,500fr.; anemones and roses in a vase, by Renoir, 27,100fr.; the "Loing et Moret," by Sisley, 78,000fr.; "The Scene" near Saint-Cloud, also by Sisley, 61,000fr., and "L'Escalier du Moulin de la Galette," by Van Gogh, 69,500fr.

The old paintings included "Le Rieur," by Frans Hals, which reached 61,000fr., and a young woman's portrait attributed to Tocqué, which went for 17,100 fr. The art objects and furniture also brought good prices. An XVIIth century cornet vase in jade celadonné reached 11,000fr.; a perfume burner in tinted jade, 18,000fr.; a terra-cotta statuette representing a river, by R. Le Lorrain, 25,500fr.; a Louis XV drawing room suite signed L. Cresson and J. Nadal, 1,500fr.; and two Louis XV "Chaufeuse" chairs, signed Tilliard, 32,000fr.

Old Flemish and Dutch Art Seen At Van Diemen's

Special Qualities of the Art of the Netherlands Revealed in Exhibition Affording Many Interesting Contrasts

The special qualities of both Flemish and Dutch painting are finely illustrated by the current exhibition at the Van Diemen Galleries, where a small but well selected group of works throw interesting side-lights on both schools. In the Dutch room landscapes, interiors and portraits reveal the characteristic realism and intimacy which developed in the Protestant North after the political separation of the Netherlands in 1610. In the Flemish room, devoted primarily to the outstanding genius of Rubens and van Dyck, we see the more sumptuous style of the Catholic South, strongly influenced by the church. A third room shows the art of the early Flemish period before the two countries separated.

The later Flemish room is dominated by van Dyck's full length portrait of John Baptist van Bisthoven, leader of the Antwerp Jesuits about 1630, an important work listed in Waagen's *Art Treasures of Great Britain*. In strong contrast with the studied elegancies of the later English court work, this depiction of the artist's second Flemish period is notable for its dignity and restraint. The finely modeled head, with its haunting expression of benevolence tempered with thoughtful melancholy, is strongly emphasized by the severe architectural background and the simple black robes. Formerly in the collections of Wynn Ellis and Lord Battersea, this striking portrait was exhibited at Burlington House in 1900 and at the Guildhall in 1905 and was recently included in the van Dyck loan show at the Detroit Art Institute. Also by this master is the ruddy "Head of a Youth" painted between 1618-20 and strongly reminiscent of Rubens, both in brushwork and color.

A "Portrait of a Man," formerly in the collection of the Duke of Oldenburg and loaned anonymously to the present show, is undoubtedly the *clou* of the Rubens group. The nervous and flashing vivacity of the master's brushwork is brilliantly exemplified in this striking profile of a middle aged man whose aging flesh is imbued with a strange and living warmth. The color harmony of red, deepening into brown with undertones of blue, heightens psychological verities with its subtle play of values. Another and much larger portrait of an old man from the collection of Mr. C. B. Lihme, painted between 1610 and 1615, seems keyed in color and brushwork to the white-bearded dignity of its subject, while a study for the head of a kneeling king in the famous "Adoration" in Malines is similar to a sketch in the Metropolitan Museum. Two small classical compositions, especially lovely in color, were reproduced in a 1929 number of *Cicerone* and are from Rubens' Constantine series, painted about 1622. Within a small format they preserve that magnificent baroque swing so characteristic of the larger decorations; the little vistas of landscape are full of sensuous delicacy.

The outstanding work in the early Flemish room is Isenbrandt's "Ma-

(Continued on page 6)

Sculpture for Gardens Forms Charming Show

In an exhibition which will remain open two weeks longer, modern sculpture, too long associated with the monk's-cloth-hung walls of the art gallery, has stepped out into the garden, answering, perhaps, the call of spring. In a quaint setting, which was once the Oelrichs stable, now the Marian Averell Dougherty Galleries, at 142 East 53rd Street, Paul Manship, Jo Davidson and other important figures in the world of modern sculpture, appear in a garden setting. Moreover, they appear, and happily, in juxtaposition to pieces going back as far as the VIIth century B. C. Jo Davidson's latest work, "Aged Ten," has just become an added attraction in this exhibition of "Art for the Garden," assembled by the Ferargil Galleries, in cooperation with Karl Freund, the well-known collector.

Among the most striking works in the exhibition is Paul Manship's famous "Europa" in bronze, with traces of gilt. Seymour Fox's "Eve" in smooth glowing brass stands on a pedestal from which protrudes a XVIth century brass faucet in dolphin head form, while the niche behind "Eve" is a carved Burgundian Gothic limestone arch, with portrait heads in the rondels. William Randolph Hearst possesses the only counterpart of Janet Scudder's "Eros on Tortoise," a life size bronze fountain group standing near a large "Artemis" by Gail Sherman Corbett, the wife of the famous architect. Stone benches are placed at either side of an interesting Romanesque cloister of carved limestone. With a pair of great carved hardstone shepherd dogs of French early XVIth century workmanship, this group forms an interesting suggestion around which to build a whole garden treatment.

The splendid Paul Manship groups, "Acteon" and "Diana" flank one of the openings of the central square of the garden. On the other side of this square are Charles Carey Rumsey's "Piping Pan" in dark bronze; at the side, against a pergola, appear Paul Jennewein's "Gazelle" and Rumsey's "Crouching Figure" in plaster. Four antique wrought iron and gilded gates of the Quattrocento form an arbor in the center, with sculpture on pedestals set on the green grass, including "Sylvan" by Cecil Howard, owned by Mrs. Harry Payne Whitney, Manship's "Briseis" and Bernice West's small bronze fountain group.

But in spite of all these choice and important works, possibly the greatest charm of this garden show is the perfectly amazing assemblage of widely diversified and attractive things, among them old Georgian lead swans, a wrought iron door by Hunt Diederich, and "The Beach" with its XVIIth century carved and painted wooden decoy ducks and a fine carved figure of a sandhill crane done by a New England fisherman who was an artist at heart. Two lovely lead shells with beautiful soft marble dolphins of French XVIIth century workmanship are also charming items in this section of the show.

There are little special gardens, leading off from the main path, as little chapels lead off from the aisle of a cathedral. Suggestions for metal work in the garden, in other little recesses, include a lovely old French wall fountain, lead vases with iron bouquets, little metal tables with garden lamps having hurricane shades, and a XVIth century iron plant rising from a small stone plinth.



"GREGORIAN MASS"

SOUTH NETHERLANDS MASTER, ABOUT 1480

Included in the exhibition of Dutch and Flemish painting now current at the Van Diemen Galleries.

Knoedler Holds Benefit Exhibit

(Continued from page 3)

alive and throbbing. A stately affair, a model of fine brushwork to students of all time. Only the Cezanne embodies certain flights of pictorial fancy and treatment that make it at once a delight and a despair. Another treasure from the Lewisohn Collection is the flaming "L'Arlesienne" by Van Gogh, that makes its neighbors in the gallery go glimmering away into the dusk. Fire and fury went into the painting of this strange and arresting portrait.

There are two Cezannes here, without whose work no group exhibition of the past fifty years can be considered complete. More than any other man of our time, Cezanne revolutionized the art of painting. The early canvas depicting Emile Zola and Paul Alexis is a most unusual composition, in which the two seated figures have been given special emphasis by a most arbitrary compression of bulk. Much of the painting is suggestive of Manet, and the scheme of coloring is almost entirely monochromatic. On the other hand, the "Portrait de Madame Cezanne, en Bleu" is in his richest manner, both as to color and brushwork. Madame Cezanne's blouse—if it be Madame Cezanne, according to the details of the interesting article in *The Arts* last spring on Cezanne's *ménage* and habits—is of a soft powdery blue that can only be called celestial, and it is very much of a miracle the way he has echoed these tones throughout the background. Technically, this canvas is the high-water mark accomplished in the show, not even excepting the famous "The Soap Bubble" by Manet from the Lewisohn Collection, which is one of his master works and

a model of fine brushwork to students of all time. Only the Cezanne embodies certain flights of pictorial fancy and treatment that make it at once a delight and a despair. Another treasure from the Lewisohn Collection is the flaming "L'Arlesienne" by Van Gogh, that makes its neighbors in the gallery go glimmering away into the dusk. Fire and fury went into the painting of this strange and arresting portrait.

Two handsome Degas studies, the "Portrait of Monsieur Durand" from the Lewisohn Collection and a group portrait of French and English painters, brought into an unusual arrangement and all brilliantly characterized, complete the list. These include an interesting Sargent portrait of "Miss Beatrice Townsend," the famous Bellows canvas of "Lady Jean" that stood for the commencement of a new and more colorful period in Bellows's work, the well-known Matisse of "The Plumed Hat," Augustus John's "Portrait of an American Aviator," a Portrait of an Irish Girl" by Gifford Beal, two Orpen portraits of Mrs. Martin Saportas and Carroll Carstairs, respectively, a Picasso of "Deux Harlequins" (in that touching and heart-breaking series of circus studies that he has given us) and Eugene Speicher's "Lilya."

Babylonian Tile for Detroit

(Continued from page 3)

The Ishtar gate was one of the striking features of Babylon in the last period of its glory between the fall of Assyria in 632 B. C. and the conquest by Persia in 538 B. C. It was built by Nebuchadnezzar, the king of the Hebrew captivity whose glory is described in the Book of Daniel. From it an avenue stretched through the center of the city, leading past the Temple of Marduk and the Tower of Babel, a huge stepped pyramid crowned by a sanctuary, and the hanging gardens of Semiramis, one of the

seven wonders of the world which Nebuchadnezzar had constructed as an artificial mountain for his bride from the mountain country of Media. Babylon was at this time the greatest city of the world and the holy city of all the ancient East. The pride, the splendor and the power of its civilization are reflected in this extraordinary animal, marching forward with an air of irresistible power; and the great gates which it once decorated, one of the most extraordinary sights in the world.



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Most of the earlier pieces were, however, unfortunately, melted down during times of war, principally during the "Wars of the Roses" and it is recorded that most of the Scotch Plate was transferred into money to defray the cost of their war with England. Then again in the reign of Charles most of the English Gold Plate was melted down during our Civil Wars.

This Cup has been in the hands of two famous collectors, having originally been sold in the "Duchess of Montrose" Sale and later in the famous "Myles B. Kennedy" Sale, who had acquired it from the "Montrose" Sale.

The total height of this Cup is 4 1/4 inches, diameter over Handles 6 3/4 inches, whilst the weight is 12 ozs. 18 dwt.

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**London Studio
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Beginning with the April issue, the London *Studio* magazine will be published in the United States by William Edwin Rudge, 475 Fifth Avenue, New York, under the new title of *Atelier*. Except for the titles, both the English and American editions will be identical.

For the past four years, the London *Studio* has reached American readers as a part of the magazine *Creative Art*, but from April 1, it will be available only as *Atelier* in the United States. *Atelier* does not succeed *Creative Art*, and the London *Studio* should not be confused with *International Studio*, published in New York.

The London *Studio*, now in its thirtieth year of continuous existence, is edited by C. Geoffrey Holme, son of Charles Holme, the founder. This magazine is the nucleus around which *The Studio Limited* has built up a distinguished list of art publications in the field of the fine and applied arts, all of which are now distributed exclusively in the United States by William Edwin Rudge.

The price of *Atelier* will be 75 cents a copy or \$7.50 a year.

**HAND MADE LINEN
SEEN AT EHRICH'S**

In the machine age in which we live it seems strange that in the very hub of the new era, here in New York City, beautiful handwoven linens are being made, each an individual piece no less than was the work of our grandmothers. And these modern pieces may indeed be looked upon as modern heirlooms. They are something any woman would treasure and wish to pass on to her daughter, and they are to be found at the Ehrich Galleries.

Not long ago Mrs. Ehrich asked Miss Edith Snow of the Snow Looms, which have an outstanding reputation for quality, to design a number of special sets of linen for various sets of dinner dishes which Mrs. Ehrich had selected. And the results, after the most thorough discussion and planning, prove how greatly enhanced a dinner-table may be by linen which is just right in tone, design and texture, a matter to which little attention has as yet been paid. Here will be seen handsome gold and white china on gold and white covers with borders that seem embroidered, although all is woven. An orange set goes with modernistic china in orange



"JOHN BAPTIST VAN BISTHOVEN"
Included in the exhibition of Dutch and Flemish painting now current at the Van Diemen Galleries.

lustre, and a green and white design for a peasant service would look well with pewter.

Heretofore linens of the peasant type in this country have been rather heavy. These specially designed weaves at the Ehrich Galleries, some of which are in linen and silk combined, are all of them finer and softer, yet just as strong. And, of course, the

color is permanent, Miss Snow herself dyeing the thread before it is woven. In one piece with an Italian edge, a tea-cloth, rust water has been used to produce a warm tone, and other separate pieces of the so-called "natural" Irish flax have the soft neutral gray, which comes from letting the raw product stay on the ground to be beaten by the elements.



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Old Flemish and Dutch Art Seen At Van Diemen's

(Continued from page 3)

donna and Child with Donors," formerly in the collection of Lord Northbrook. This lovely and tender painting, which was exhibited in Bruges in 1902, is considered by Friedlander among the master's outstanding works. The exquisite feeling for detail, so characteristic of Flemish art appears in the meticulous tracing of the Gothic gold brocade behind the crimson-robed Virgin. In the careful rendering of the stone walls with their decorative peacocks and in the floral foreground, reminiscent of Gothic mille fleurs tapestries. The delicate spirituality of the artist himself is reflected in the lovely face of the Virgin and in the devout expression of the kneeling donor to the left. Another Isenbrandt, a "St. Francis Receiving the Stigmata," makes the saint a more or less incidental figure in a poetic landscape of rocks and hills accented with tiny churches and houses—all gradually mellowing into that poetic blue-green so beloved of the early masters of this country. A pure landscape subject by Herri met de Bles, with its rock formations and fairy tale horizons, belongs to the same spiritual school that somehow carries us back to the Chinese masters of the Sung and Ming periods.

Religious art is further represented by an "Adoration of the Magi" by Ambrosius Benson in which the rich reds, pinks and gleaming blacks stand out strongly against the delicate landscape background. A certain Italian influence is felt in the form of the standing Child and in the rounded face of the Virgin in a "Madonna and Child with St. Anne" by the Master of the Parrot. The St. Anne is a quite unidealized portrait of an old woman, perhaps foreshadowing the realism of a later era. The interesting "Gregorian Mass" which we illustrate is by a South Netherlands master who painted about 1480. Here Gothic sharpness of silhouette and depth of religious emotion are both eloquent of the unspoiled intensity of early Flemish art.

Several early Flemish portraits from Bruges, Brussels and Haarlem further enhance this section of the exhibition with their exquisite draftsmanship and perfection of finish. Psychological astuteness and decorative feeling for line, texture and color distinguish both



"ROAD IN THE WOODS"

Recently acquired for the William Rockhill Nelson Trust of Kansas City by Harold Woodbury Parsons.

By HOBBEWA

Mostaert's "Man in a Red Hat" and the "Portrait of a Man" by Ambrosius Benson. Another male portrait by van Orley is almost miniature-like in its careful delineation within a small scale. Analogies between Flemish and southern German work of this period are revealed by the portraits of an engaged couple by Barthel Bruyn.

In the Dutch room, a variety of interesting works confront one, chief among them being "The Guitar Player" by de Hooch which we reproduce in this issue. Tuned to harmonies of orange-red and orange-pink, this interior is especially notable for the exquisite passages to the right of the canvas, where the treatment of casement windows and harpsichord have a quality that is almost reminiscent of Vermeer. Also on view are a small Rembrandt, "Portrait of a Man," formerly in the Semenoff collection, and a dashing head by Hals, done in his most impetuous style. The latter

work is lent by Mr. Albert Keller and was formerly in the Jules Porges collection. By Thomas de Keyser is a colorful military portrait of Fredricksz Loef, formerly in the Eremitage.

The characteristic intimacy and homeliness of Dutch landscape painting, as contrasted with the more imaginative vision of the purely Flemish school is felt in a spacious forest scene by Hobbema, a Cuyp "View of the Maass," especially notable for its exquisite sky, and in the lush greens and browns of Ruysdael's "Wooded Hill." In another canvas by this latter artist, the presence of classical ruins seems to argue of moments of Italianate nostalgia.

Although there are no pure still life paintings in the exhibition, Emanuel de Witte's vivacious painting of the wares offered in his "Fish Market" from the Henry Blank collection offers sparkling evidence of Dutch skill in this genre.

SCHOOL OF DESIGN HOLDS EXHIBITION

The New York School of Design announces the thirty-fifth annual exhibition of students' work, now being held in the school studios, 63 Madison Avenue, to April 15. In addition to the drawings and designs done by the students during the past session the classes themselves will be on exhibition, at work as usual.

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National Art Galleries Hold First Auctions

The National Art Galleries, which recently were opened in the Rose Room of the Hotel Plaza and about which a notice appeared in THE ART NEWS, will hold two initial and very important auction sales the coming week. The first will take place at 8:15 on Thursday evening, April 16, and will constitute an important group of paintings from the collections of B. Svensoni of Stockholm and of L. Picard of Geneva with additions from other sources. The second will comprise an impressive collection of English and French XVIIth and XVIIIth century furniture, silver, works of art and Oriental porcelains from the collections of Lord Birkenhead, David Black, Esq., of London and others. Exhibition is on today, Saturday the eleventh, until 10 p. m.; tomorrow, Sunday, from 2 to 5, and Monday, Tuesday and Wednesday from 10 a. m. to 10 p. m. Catalogues may be had upon request.

As will be recollected, THE ART NEWS has already mentioned that Mr. Frederick A. Chapman and Miss Hannah Cunniham, who were formerly associated with the Anderson Galleries before its amalgamation with the American Art Association, are in charge of the exhibitions and sales in these new galleries. Needless to say, for these inaugural auctions, Mr. Chapman will be in the box.

The paintings, which comprise work from the XVIIth century through the XIXth of the German, Dutch, Flemish, Italian, French and English schools, with a few miscellaneous items, are catalogued with a large percentage of valuable certifications.

Outstanding in the collection are



"YUCATAN TEMPLE BUILDER"

Included in the artist's exhibition now current at the John Levy Galleries.

companion pieces by Nicolaes Maes (Dutch: 1632-1693) from the DeWild Collection and authenticated by Dr. C. Hofstede de Groot, three-quarter length portraits, the one of Elizabeth Schoorman being signed at the left. Holding a branch with three peaches, she wears a red dress and a string of pearls about her neck and in her hair. The portrait of Paulus Van Esh presents him in a dark violet cloak with white jabot against a dark sky. They

came from the firm of Goudstikker in Amsterdam. Dr. de Groot likewise certifies a *chef d'œuvre* by Michael Sweerts (Dutch: 1620-1656), a rare master. It shows the interior of an artist's studio and measures 31 by 41 inches. A fourth attribution, which this well known expert sponsors, is a "Portrait of a Lady as Diana," signed in full by Ferdinand Bol.

Dr. Max J. Friedlander of the Kaiser Friedrich Museum in Berlin

has two authentications. The "Portrait of a Man" by Meister der Vierziger Jahre is dated 1547 and has the inscription, "Suae Aetatis 28." The other is a "Landscape with Figures by Salomon Ruysdael (Dutch: 1600-1670), signed and dated 1663 at the lower right.

A Leonard Brramer (Dutch: 1595-1674) is certified by Dr. William R. Valentiner, Director of the Detroit Museum of Art. The title of this canvas, measuring 37 inches high by 28 wide, is "Esther before Ahasuerus." And Dr. Valentiner's book on de Peter de Hoogh is referred to regarding an "Interior of a Dutch Room" by Hendrik van der Burgh (Dutch: 1769-1858). Here a cavalier is offering a glass of wine to a lady dressed in red satin; a boy holds a silver jug at the left, and in the background another cavalier is looking into a mirror.

Professor W. Vogelsang certifies a de Vos which originally was purchased from Durand-Ruel, "Portrait of a Physician," which is reminiscent of the early work of Rubens. "St. Hubert" by the Master of Frankfort (German: XVIIth century) is also authenticated by this authority.

Of the Italian school, a small Tintoretto from the Duke of Sutherland's collection, has been certified both by Dr. Gustav Gluck of Vienna and Professor August L. Mayer of Munich. It is a three-quarter length "Portrait of a Nobleman" who turns toward the left and wears a black coat trimmed with a small white fur collar.

Dr. Hermann Voss, Director of the Kaiser Friedrich Museum in Berlin authenticates a small "Head of an Arabian Sheik" by Tiepolo, as well as a large "Drinking Scene" by Cipper, called Todeschini, and a "Bacchus, Ceres and Cupid" by Antonio Pellegrino.

Professor Hans Hildebrandt of Berlin has expertise a cradled panel, "Man with Violin," as the work of Paris Bordone.

A Lavinia Fontana which comes from the Holford Collection, and "Portrait of Bianca Cappella" has been certified by Tancred Borenius. Bianca Cappella was the mistress and later the wife of Francisco de Medici and noted for her beauty and wit.

And finally in the Italian group, D'Venturi certifies the "Portrait of Eleanor de Toledo" in an original carved wood frame as the work of Santi di Tito.

Among the English pictures, the name of Mr. William Roberts of London appears frequently. A canvas of conspicuous importance is a "Portrait of Benjamin West" by Sir Thomas Lawrence which was originally purchased from the family of Charles Rolls, who made the well known engraving which accompanies the painting. This canvas is not only certified by Roberts but also by Percival Moore of London. Also endorsed by the former authority is a "Portrait of Admiral Stevenson" by Beechey, a Gainsborough portrait of "John Duran of the Circus Bath," a "Portrait of Miss Daphne Ponsonby" by Lawrence, a "Portrait of Mr. Wyndale" by Hoppner, an interesting sporting painting by Sartorius, entitled "The Race Horse," and a "Portrait of Captain Small" by Sir John Watson Gordon.

The most interesting of the three American paintings included in the sale is a depiction of George Washington by Gilbert and Jane Stuart from the collection of Miss Mary Swift Poughkeepsie, N. Y., and later in the collection of Richard LaForte. Another painting, signed and dated 1862, is by Taylor and is called "The Last American Slave Market." An XVIIth century work by an unknown artist is the portrait of a man belonging to the Boardman family of the Lake Cayuga section of New York. This family which is of Revolutionary stock, is the same family which made the famous Boardman pewter.

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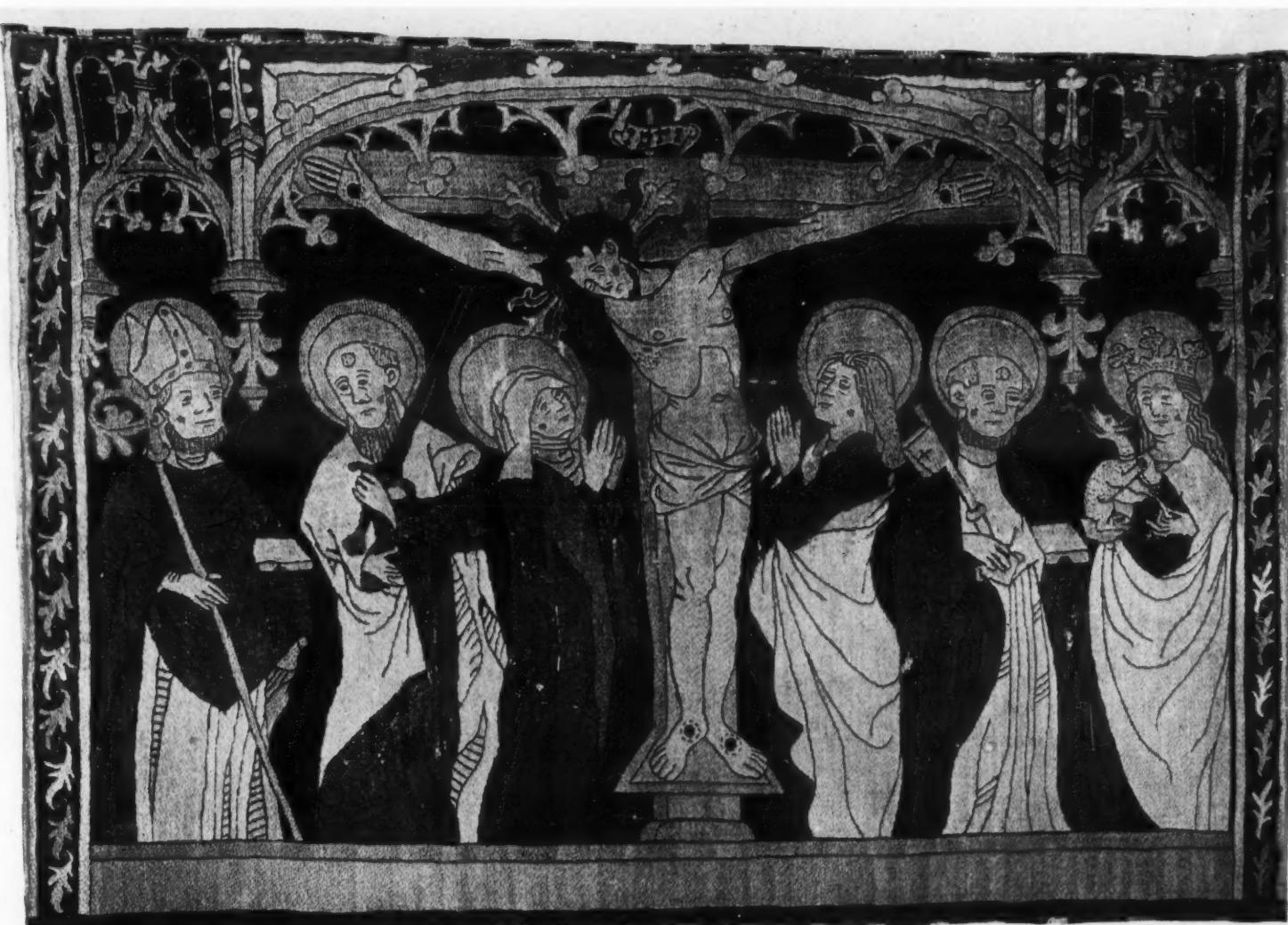
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Grand Central Galleries

A variety of one-man shows makes the Grand Central Galleries a lively rendezvous for the gallery-goer, with the Charles S. Chapman display of work in eighteen mediums, the Daniel Lockwood Rumsey group of bronzes, portraits by Leopold Seyffert, and sculpture in various materials by Max Kalish. Mr. Chapman's well-known predilection for the deep woods of the lumberman is decisively set forth in the large oils that fill one of the galleries, and he rings endless and interesting changes on the majesty of these forest giants with their beautifully marked columns and interlocking boughs. His skill in recording the delicate charm of mushroom form is also a feature of the exhibition. This phase of his painting captured his strictest attention for a period of several years. Needless to say that Mr. Chapman is at home in each and every one of the eighteen mediums which he has chosen for the exhibition, and it is a pleasure to record that he is taking his water-oils—his latest love—to even more important conclusions than before. Less and less do these sensitively organized and grained patterns have the feeling of being forced to fit some particular pictorial idea. The artist is able to make the accidental passages fit the ultimate shapes without undue forcing of the issue.

The Rumsey sculptures are mostly of animals in action, and show a marked feeling for this special department of the plastic arts. This is the sculptor's first one-man show. His fanciful figure studies are not nearly so authoritative as the animal figures; his "Sea Spray" and "Young Neptune," while ambitious in design, are wanting in those sculptural qualities that sustain his "Bucking Broncho" or the dramatic "Buffalo Hunter." Among the other subjects are "Polo Player," "Skyrocketing," and "The Messenger," all showing Mr. Rumsey's intimate knowledge of horseflesh.

The group of Seyffert portraits shows this Philadelphia painter at the height of his powers. He knows the requirements of the difficult art of painting people, and also has a flair for attractive arrangements and naturalistic settings. His work is expert in the academic sense, and his long line of distinguished sitters testifies to the large success that he enjoys in this field of painting. This exhibition comes to the Grand Central Galleries direct from the Columbus Gallery of Fine Art, and I should imagine that wherever Mr. Seyffert exposed his work, sitters would automatically crop up in goodly numbers. Samuel Harden Church, president of the Carnegie Institute, writes an eloquent foreword to the catalog, and there is a handsome portrait of Mrs. Church in the exhibition. Mrs. Church, with her orange wrap, makes one of the fine color notes in the gallery, and it is a thoroughly distinguished piece of portraiture. The likeness of the Honorable Andrew W. Mellon is not nearly so vigorous a piece of work, and I prefer such items as the attractive glimpse of Young America that Mr. Seyffert has caught in his portrait of Gordon Kelly in his aviation togs, or the fresh and attractive likeness of Mrs. Raymond Moreland. The portrait of Frederick Keppel is a "speaking likeness" and other successful canvases are of Judge John Bassett Moore, Dr. William J. Holland, Frederick Steinway, and the full length "Mrs. Leopold Seyffert."

The Kalish sculpture is the work of one expert in the ways of his profession, one who knows the intricate requirements of achieving figures in marble or bronze.

ELLSWORTH FORD
EMIL BISTTRAM
BERTHA LUM

Ferargil Galleries

The sea figures conspicuously as the theme of Ellsworth Ford's canvases now on view at the Ferargil Galleries. His work has the authentic feeling of having sprung from actual first-hand knowledge of this particular province



"BUFFALO HUNTER"

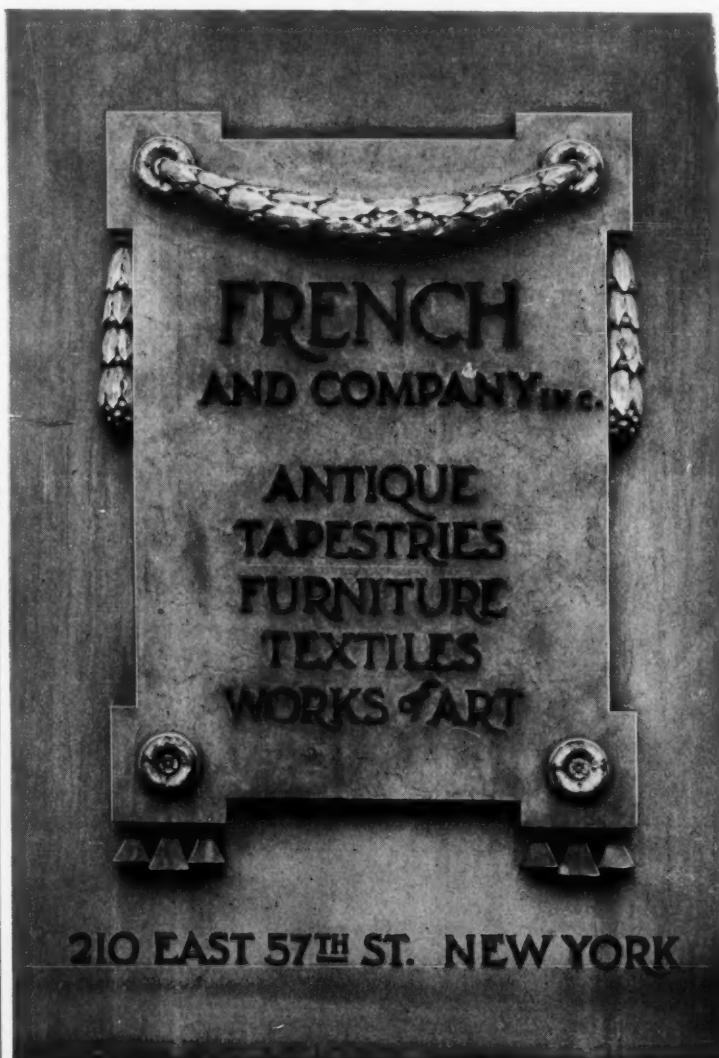
By DANIEL LOCKWOOD RUMSEY

Included in the exhibition now current at the Grand Central Art Galleries.

of outdoor painting. In fact, the foreword to the catalog explains that Mr. Ford is what they call a "deep water sailor." He has studied in Munich and Paris, and has painted in Gloucester and along the Brittany Coast. He comes of an artistic family, for Simeon Ford is his father and Lauren Ford the well known painter of children, is a sister. This is the first time that his easel paintings have been exhibited and he displays a well developed sense of landscaping with something of the modern briskness of accenting and line playing through his more or less conventional treatment of his subject matter. A group of paintings done in Charleston is also featured in the exhibition.

The water colors by Emil Bisttram, also on view at these galleries, are mostly of the Southwest, the Adirondacks, and Monhegan. While this is Mr. Bisttram's first one-man show in

New York, he is a well-known contributor to the large water color conventions, and has received various prizes for his work in this medium. He has style and instinctive knowledge of sweeping effect, and is apt to invest his scenes with a dramatic treatment that often borders on the theatrical. He gives his moons and clouds special emphasis and builds up the interest in his landscapes by means of broadly spaced passages of light and dark, much as Ryder did. He is an expert in this tricky medium and makes a most effective debut. Romance plays through his work and the New Mexican series is particularly interesting. A group of color prints more or less in the oriental manner by Bertha Lum of San Francisco is another item on the Ferargil roster for this month, and these colorful modern paraphrases of an ancient art are decidedly pleasing and ingenious.



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CLAUDE MONET

Durand-Ruel Galleries

Paintings by Claude Monet, that shining example of the French impressionist school of painting, are on view at the Durand-Ruel Galleries, where he has been exhibited so many times in the past. The collection of canvases chosen for this particular showing run over a considerable period, beginning with the very Manet-esque "Vétheuil" painted in 1878 to the striking "Bassin aux Nymphéas" of 1913. However only three out of the entire group were painted later than 1900 so that the effect of the exhibition is rather somber for one so wedded to the brightest side of the spectrum. None of his glowing cathedral series is here, nor any of his Venetian period, and the only one of his Thames series is a "Waterloo Bridge" done on a particularly foggy day when London was just barely able to push through the general bluish pall. However the collection exhibits the general style of this gifted impressionist who delighted in coloristic effects by land and by sea. An early river scene, of the 1880 vintage, is positively Corot-esque with its cool, silvery greens and general air of tranquillity, but the full force of Monet's pictorial powers may be found in his "Panier de Pommes," a still-life painting of startling force and volume. His "Bassin aux Nymphéas (Les Rosiers)" is one of his most individual garden pieces, as to composition and color, for he blended a curious dusky rose with a soft warm green as the key-note of the canvas. An interesting item of the exhibition is a drawing of Monet by Theodore Robinson, showing him looking very much like some river-god with his flowing beard and baggy trousers.

ERICA LOHMAN

Argent Galleries

In the exhibition of Erica Lohmann at the Argent Galleries through April 25 modern design and the modern dance are the two striking influences in this unusually striking work by the young woman who has recently finished the mural decorations for the Hotel St. George in Brooklyn. And these influences are not surprising when it is learned that Miss Lohmann, who was born in Hamburg, was adopted by Isadora Duncan at the age of four and was one of the original members of the Isadora Duncan School and later after coming to this country studied painting with Winold Reiss. In fact, Mr. Reiss has lent a group of the finest pieces in the exhibition, "African Motives, 1, 2 and 3." On coarse linen, as are all of the large hangings, not only is the color particularly rich in its limited gamut of tan and brown-red with black outlines producing a carved wood effect, but the color is more harmonious than the deliberately slightly dissonant chromatic combinations of some of the work in a lighter key, which is, of course, more daring and like some strange, bitter-sweet condiment to the old-fashioned palate. But Miss Lohmann is at her best when working in black and white or near black and white or in some simple color scheme, free to give her undivided attention to design and rhythm, in which she produces truly stunning decorations. This is very clearly seen in her black and white compositions inspired by several songs. "Nocturne," the dramatic dancing figure in which again suggests wood-carving in the use of the powerful straight line and groups of parallel lines, is monochromatic, as is "Dream-



GROUP OF FIGURES

Included in the exhibition of the G. del Drago collection of Chinese art, now on view at the Albright Art Gallery, Buffalo.

By CHAO-TZU-CHOO

er," with its symbolism and the clever impression of texture in the dreamer's garment. "Young Woman with Cat" has more color where the cat and his strange aura are located, but otherwise this large, extremely original work also exhibits the modernistic predilection for neutral tones. Upon the feline species, to judge by a featured and unusual study of cats with straight lines for the fur. In addition to the water colors and the hangings, the exhibition includes a number of small gay pictures, done in greasy crayon.

JOHN CARROLL

Rehn Galleries

With each successive appearance John Carroll proves his right to the modernistic formulae that he espoused some few years ago. He has indeed become a new man, and of a generous stature. His canvases have achieved a fine authority, a "signed-all-over" look

that is unmistakably his. His style seems set at last, and he has caught onto a most interesting brevity of pictorial speech that gives a fine staccato feeling to his work. He ranges about considerably among the grayish register of his palette, drawn there and kept there by some special predilection for gloomy, pallid schemes of color. There is little or no feeling of pathos in these somber figure pieces as there is in so many of Picasso's low-keyed inventions, but there is a lurking note of drama that gives them edge and vivacity. Just what lies back of these paintings I am unable to determine, just what is the thought that lurks behind the glazed and rather fishy eyes of his models I am at a loss to discover. They have a sinister remoteness not calculated to placate the general public. Indeed Mr. Carroll's following is destined to be made up of the few who either like smart painting in the modern manner or else who are drawn to his work through a kindred feeling for the gaunt and gloomy. In his portraits he gets down to cases, as it were, but even here, with such individual types as Dr. Valentine and Henry Mattson, he still injects the Carroll fondness for the macabre. His large "Reclining Figure" is a very fine show piece and should look well at, say, the next Carnegie or Corcoran shows. His "Puppy" is a smartly conceived piece of design and his landscapes are equally effective. All in all, I should say that Mr. Carroll had struck his gait and that he is to be considered one of our more important modernists.

Saturday, April 11, 1931
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Kennedy Galleries

One of the most charming incidents of the season is the resurrection of a set of drawings done more than a hundred years ago in America by the Baroness Hyde de Neuville, who, with her husband, was exiled from France during the reign of terror and later was restored to rank and influence under Louis XVIII. These delicate but brilliantly executed drawings, touched with color, show the scenes in and about New York at the beginning of the XIXth century and they are charged with a charming sentiment and selective sense of design that make them veritable little treasures. The artist also knew how to add the human touch and her little scenes are accented with most knowing records of the people about her and the costumes that they wore. They must be seen to be appreciated and they form one of the most delightful chapters of a waning season.

An interesting set of drawings of early New York by Nicolino V. Calyo, dealing with the various sidewalk types of a vanished era, are also on view and they give a graphic account of the chimney sweep, the cane seller, the rubbish man, the pineapple seller, the soap fat man, the root beer seller, etc.

A. C. Webb, one of the contemporary print-makers on the Kennedy roster, is showing a large group of architectural drawings in color, dealing partly with European scenes of picturesque appeal and then again with the major masonry of Manhattan. Mr. Webb has a fine eye for mass and also a flair for effective architectural detail. His European subjects are more or less in the conventional manner of the voyaging print-maker but he has captured something of the magnificence of the new New York in his skyscraper drawings. The Empire State Building figures conspicuously as does the handsome group of new structures at the corner of Fifth Avenue and Fifty-seventh Street.

"THE ISLANDERS"

Brownell-Lambertson Galleries

"The Islanders," who are exhibiting at the Brownell-Lambertson Galleries through April 18, are a group of artists who belong to the staff of Calkins & Holden, an advertising agency, and the work they are showing was done outside of business hours. As might be expected, a number of these men have the precision of draughtsmanship demanded in advertising, but Roy Sheldon is a well known sculptor in his own right; James D. Herber also has two portrait busts, as well as several distinctly individual water colors illustrative of classical or Biblical themes; Halleck J. Finley is interested in Cezanneque problems, and Norman Vickery has two enamel-like conceptions in burning blues on the pilgrimage of the soul. Egmont Arens is the only contributor of applied art, with an amusing modernistic lamp in chromium and another in copper, while the recent work of Roy Sheldon includes a group of the more or less grotesque animals in miniature, which at present so tickle the popular fancy.

Some of the work has obviously been done during vacation. At least, George Rupprecht has brought back reports of a sailing trip and Walter Geoghegan has been on a big liner, which he found intriguing as design. In fact, boats seem to be popular with the group. Nat White also has a steamer of the jaunty river variety and John Rumney has made a souvenir of the scrapped navy rotting in the Hudson.

Of the distinctly poster-like work, Charles T. Jensen has a little view of the Chrysler Building at night from his own apartment, one suspects, and Kenneth Blanchard offers another conventionalized night scene depicting a monolith against a black sky with several sidereal constellations. Perhaps the most conspicuous contributor is René Clarke, who has made a number of sizeable meticulous sketches for decorating the four sides of a particular room. He has also two pared-to-the-bone transcriptions from nature, the one of a remodeled colonial house and the other of a Georgian barn and well kept barn yard.

The other members of the group are Ernest Elmo Calkins, Edwin A. Georgi and Eldredge D. Hedges.



"MOULIN DE LA GALETTE" By VAN GOGH
Recently purchased by the National Gallery of Berlin, from the Dr. Alfred Gold Galleries.

REGINA ZU STOLBERG-
STOLBERG
HEINRICH XXXIII REUSS
PURCELL-JONES

Wildenstein Galleries

A trio of European celebrities is the current attraction at the Wildenstein Galleries, Regina zu Stolberg-Stolberg with drawings and etchings done for the most part in Italy and India, Heinrich XXXIII Reuss with a group of more than fifty paintings done in such far flung places as the Egyptian Nile, the waters of San Francisco harbor, Manhattan gorges, Pebble Beach, Le Touquet, the Sudan, etc., and Purcell-Jones with decorative paintings of a more or less fantastic nature.

Madame zu Stolberg is clever with her pencil and needle and makes interesting travel notes of the picturesque aspects of old world architecture. Prince Heinrich also makes the most of his journeys. As the catalog points out, he does not follow any fashion or school. "Simplicity and devo-

tion to nature are the great points of his work. A passionate traveller, he tries to express "the grandeur that nature tells him." He has captured much of the special magnificence that is modern New York, and he has a special feeling for the curious charm of the desert places of this world. His paintings of Nefta in the Sahara are perhaps the most potent of his offerings, and here we see through his eyes the fascinating earth-works of the native architecture and the picturesque figures of the inhabitants with their graceful and colorful robes.

Mr. Purcell-Jones works often in tempera, a medium eminently suited to the fanciful, light-hearted mood of his designs. He has a decided flair for inventing period costumes, and he gives his various figures a most lively and original being. His "Judgment of Paris" is one of his most attractive inventions, and his "Dressing the Bride" is likewise an engaging concept. Perhaps the most completely romantic painting is the "Paulette and Her Friends," and I was pleased to discover that this is also the artist's particular favorite.

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GOLD STAR ART

The newly inaugurated system of starring individual objects of art each week at the Victoria and Albert Museum will undoubtedly prove a boon to Londoners in search of aesthetic thrills. For some little time the authorities of this famous repository of the fine arts have singled out some particular specimen, be it ceramic or tapestry or sculpture as the case may be, and given it special importance by affixing thereto a gold star and by placing it in a specially prepared and prominent niche in the museum so that all who pass may be made instantly aware of its distinction and provenance. When the ever widening range and proportions of the modern museum is considered, the plan of successive segregation of gold star items for the purpose of focusing attention seems a wholly logical solution of the average layman's museum problem. Instead of wandering confusedly through galleries stocked to the ceiling with endless works of art and coming away with but the vaguest notion of what it is all about, he will at least have received one very definite impression at each visit to the Victoria and Albert Museum by this new starring system. And it is more than likely that each object so displayed will serve to excite interest in the special department to which it belongs, so that not only for its own sake will it be brought into the lime-light, but it will also serve as a "point de depart." This special form of publicity will also serve to excite immediate interest among lackadaisical gallery goers and will help to put the issue of art somewhat in the present tense, much as a docent would with his words of interpretation and explanation. Too much cannot be done by the museums in giving life and luster to the various exhibits. The new method of motion pictures illustrating art in



"THE GUITAR PLAYER"

Included in the exhibition of Dutch and Flemish painting, now current at the Van Diemen Galleries.

RECENT BOOKS
ON ART

"MEN OF ART"

By Thomas Craven
Published by Simon and Schuster
New York
Price: \$3.00

The humanizing of knowledge still goes on, this time through the vibrant personality of Mr. Thomas Craven. Art to him is something more than the plaything of millionaires, the nectar of esthetes or the bread and butter of the picture merchants—it is a commodity of, by and for the people. A sensible idea, also a worthy one, and Mr. Craven does more than his share in bringing this Utopia to something of a reality. He cries down from the housetops. No matter who we are or what we are doing, there is no escaping him; we must stop and listen. Perhaps at times we feel like shouting back or shaking a fist at this person who flings out his opinions with such an air of finality, but the point is, we are awakened and art has become a real live issue. Anyone who can do this has contributed something more than just a good book about art.

With the technique of the novelist the author has painted the figures of his artists standing out in relief against the history of their times. For to his way of thinking a man's art must be an expression of the life about him, the essence of his experiences put into paint or else it is a thing as dead as the "Academies" or "American imported art."

Clearly and vividly he brings before us the city of violent extremes from whence emerged the world's greatest artists. Florence, where butchery, religious fervor, villainy and art flourished equally well. Florence, toy of the Medicis, Savonarola, Machiavelli, the city which was "trying to be care-free and gay" but whose "rulers and artists were too sternly occupied with their own designs." Here lived Giotto, the master story-teller in paint of all time, who rescued art from the decay

into which the Church had allowed it to fall." Although contrary to general belief, Mr. Craven thinks the Dark Ages have contributed much that is of artistic value. From Giotto to Masaccio there was a conscious striving toward realism and toward freeing of objects in space. Then the development of the modern style and with the scientific study of perspective, anatomy, light and shade the occidental tradition came into existence. But always and emphatically does the author deprecate pure photographic art as well as mere psychological abstraction. To those of us confused by all the smoke of the modernists' versus the conservatives' battle and unsteady in our convictions he gives this very neat solution: "the end is always a compromise between the human document and the abstraction." We may take it or leave it, but the golden mean has proven a good enough axiom. And the author has the proof of the puddin' to offer in his chapter on modernism when he states that in France the more intelligent men following the example of Lhote are returning to representational art, while the others, *Super-Realists*, are beyond redemption.

The central characters in Mr. Craven's exciting story of art are: Leonardo Da Vinci, "the most resplendent figure in the history of the human race . . . the most perfect painter who ever held a brush;" Michael Angelo, "the giant;" Titian, "first professional painter and specialist without convictions;" Rubens, "most estimable character in painting and the most gifted," and Rembrandt, "last of the spiritual explorers."

Raphael, Tintoretto and all the Germans, which, of course, excludes Dürer and Holbein, did not carry on the great story of art and hence were left out. For this Mr. Craven expresses his regrets. The English get more credit than they have hitherto received and the Dutch less. There is little to be said for the Moderns with the exception of Cezanne and perhaps Daumier, whose art "embodies ideas and suggestions of fresh creative tendencies in the growth and expansion of modern painting."

America offers great possibilities if the artist will only look about him instead of going abroad. "If the mechanized United States has produced no plastic art of any richness or vitality, it is because she has borrowed her art from foreign sources and refused to utilize the most exciting materials that have ever challenged the creative mind. "If Chicago can equal Florence in the vitality of its crime, then why not its art?" Wake up, America, whoops Mr. Craven, and we are with him there.

The Book of the Month Club is to be congratulated for choosing this as its April Book.—B. R.

OBITUARIES

WILLIAM L. WYLLIE

William Lionel Wyllie, English painter of ships and seascapes, died suddenly in London on April 6 in his eightieth year, according to a wireless to the *New York Times*. Since 1866, when he exhibited his first picture in the old academy at the National Gallery, he had been a regular and popular contributor to the Royal Academy. For many years he lived at Portsmouth, and all his interests were concerned with the sea and shipping.

"Review at Spithead," painted for the coronation of the present King at Spithead, is held to be outstanding among his many works.

Assisted by his daughter, his latest important work was a panoramic picture of the Battle of Trafalgar for a public exhibition in a building near Admiral Nelson's old battleship *Victory*, which the King opened in July, 1930. So accurate is the detail in this picture that the direction of the wind and the altitude of the sun are shown.

Water color pictures of French battlefields from the air are among his pictures acquired by British galleries.

PROF. W. VALENTINER

Professor Wilhelm Valentiner, the father of Dr. William R. Valentiner, Director of the Detroit Institute of Art, died on April 4 at the age of 86 in Heidelberg, Germany, reports the *New York Times*. Professor Valentiner was formerly director of the Koenigstuhl Observatory. He compiled a widely used astronomical dictionary and was the author of "Comets and Meteors" and "The Starry Heavens."

MRS. J. SILBERMAN

Mrs. Josephine Silberman, wife of the late Jacob Silberman, founder of the present firm of E. & A. Silberman, died at the age of eighty on March 31 at her home in Budapest, Hungary. Her husband, who died a year and half ago, had been well known in European art circles for over sixty years, and the firm today is carried on by their sons, Elkan, Ferdinand and Abraham Silberman. The interment took place in Budapest.

ANNA K. SHERWOOD

Mrs. Anna K. K. Sherwood, artist, writer and wife of Dr. Walter A. Sherwood, head of the surgical department of the Brooklyn Hospital, died on April 2 at her home, 160 Henry Street, after a long illness. It is learned from nite impression at each visit to the *New York Times*. Mrs. Sherwood was a portrait painter of note and for many years a pupil of George Luks. She had studied music also with the composer, Edward MacDowell.

Hirsch Sale at
Christie's to Be
Important Event

LONDON—A cable dispatch from our London correspondent has just informed us that Christie's will sell on June 10 the well known Hirsch collection of old English, French and Italian furniture. Chinese porcelains are also included in this fine ensemble, which will form a fitting opening for the summer auction season.

TEXTILE AWARDS
ARE ANNOUNCED

The prizes in the Fifteenth Annual Textile Design Competition of the Art Alliance of America were awarded by the jury on March 31 as follows:

The general Prize of \$100 for a design for costume fabric, to Howard D. Lester, New York City.

The general Prize of \$100 for a design for decorative fabric to Esther Mattsson, Brooklyn, N. Y.

The Stehli Silks Corporation prize of \$100 for a design for a dress fabric of American inspiration, to Howard D. Lester, New York City.

The DuPont Rayon Corporation prize of \$100 for a design for a bedspread, to Peter Mijer, New York City.

The Marshall Field & Company prize of \$100 for a design for cretonne to Gleenna H. Peck, Syracuse, N. Y.

The Cyrus Clark & Company prize of \$100 for a Directoire design for a printed decorative cotton mabrie for drapery or upholstery, to Lee Hager, Brooklyn, N. Y.

The Orinoko Mills prize of \$100 for a design for satin ground damask upholstery or drapery fabric, to Lina Hartman, New York City.

The Utica Looms prize of \$100 for a design for a Jacquard woven rayon upholstery fabric, to Ernest M. Magee, W. Barrington, R. I.

The Durene Association of America prize of \$100 for a design to be applied to a Durene worsted knit fabric adaptable to sportswear, to Frances Winfield, New York City.

The Scranton Lace Company prize of \$100 for an all-over design for a bedspread, to Helen Losse, New York City.

The Scranton Lace Company prize of \$100 for a design for filet glass curtain to Leonette Sanders, New York City.

The H. R. Mallinson prize of \$100 for a design for dress fabric intended for street wear, to W. T. Brown, Philadelphia, Pa.

The jury of award was composed of Kneeland L. Green, of the Stehli Silk Co.; Thomas Gurry, Jr., of Orinoko Mills; Miss Virginia Hammil, style consultant; A. J. Heinke of H. R. Mallinson and Co., Inc., C. L. Jordan of Marshall Field and Co.; Cyrus Clark of Cyrus Clark and Co.; Joseph A. Platt, art director and designer; Miss Kathryn Day of the Durene Association; Miss Rose Warren of the Dupont Rayon Corporation; Miss Margaret Case of Vogue; Mrs. Helen Appleton Read, art critic; H. F. Weineck of Weineck-Kollinger Co., and Mr. F. Kaup of F. Schumacher and Co.

The competition was definitely national in character, all parts of the country including the far west and the southwest being well represented. About twelve hundred designs were submitted.

The twelve prize-winning designs were notably distinguished with their clean-cut proportions and delicately lively color schemes. The fact that so many special prizes were offered, including for the first time prizes for bedspreads and window curtains, held the contestants to definite problems and added greatly to the interest of the competition. On the whole, the trend of the designs was less abstract this year, floral motifs being well to the fore in the costume as well as in the decorative fabrics.

Saturday, April 11, 1931

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FRIEDSAM'S DEATH MOURNED IN NEW YORK ART CIRCLES

A Great Philanthropist, Art Collector and Merchant Lost to New York by the Death of Colonel Michael Friedsam.

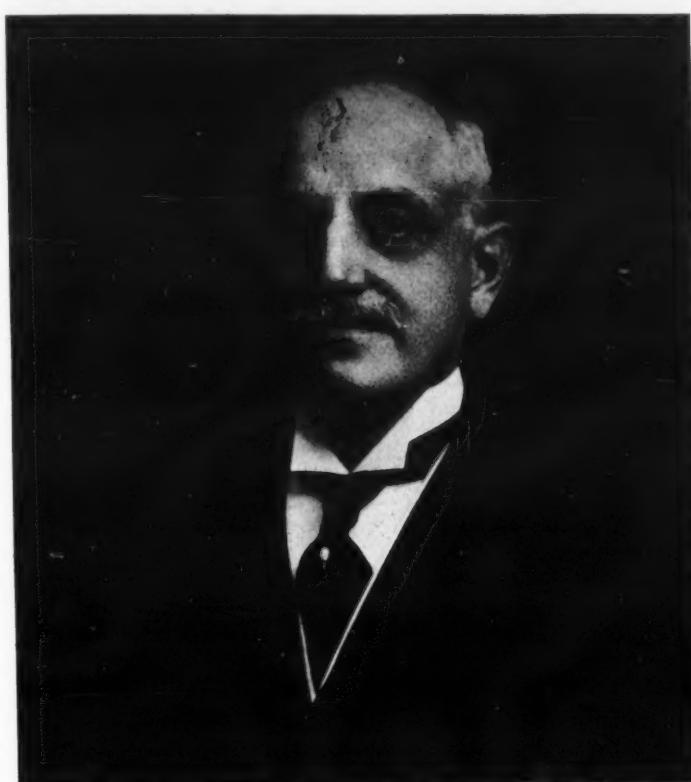
A leader in the worlds of art, philanthropy, business and civic affairs was lost to New York with the death of Colonel Michael Friedsam on the evening of April 7. The distinguished president of B. Altman & Co., almost equally well known as one of America's leading collectors, succumbed to a chronic heart ailment after a brief illness. He was in his early seventies and unmarried. As a tribute to his passing, flags on Fifth Avenue and in other parts of the mercantile district were half-staffed on the day of Colonel Friedsam's death.

Entering the employ of B. Altman & Co. at the age of seventeen, Colonel Friedsam worked his way through all the departments of the store until, after becoming a partner in 1900, he rose to vice-president when the business was later incorporated. He was thus closely associated with the late Benjamin Altman, an enthusiastic and discriminating collector, who found in Colonel Friedsam not only a brilliant business man, but a kindred lover of the arts.

Colonel Friedsam began collecting in 1905, when Mr. Altman was still living and when the Barbizon school was highly esteemed. He then became interested in American paintings and later began to buy old masters. Although the collection contains an excellent group of American paintings of the XIXth century and is rich, furthermore, in Limoges enamel and in Chinese porcelain, its chief significance naturally is in the old masters. Certainly a monetary evaluation could not be placed upon a collection like Colonel Friedsam's, which ranks with the Altman and the Widener aggregations, but \$10,000,000 is said to be a conservative estimate. Altogether there are forty Dutch paintings, thirty-five Flemish works, fifty French primitives and some thirty-six Italian primitives, besides works by Goya, Velasquez and Murillo.

There has, of course, been considerable speculation as to how Colonel Friedsam would dispose of his collection, and this will not be known until the will is probated. It is definitely thought, however, it will not be left to the Metropolitan Museum, but that it may go to the College of the City of New York, for he once spoke to a friend of making this institution his beneficiary because of the cultural advantages in being easily accessible to students.

As is well known, Francois Kleinberger, who had also assisted the late Benjamin Altman in the formation of his important collection, now in the



THE LATE COLONEL MICHAEL FRIEDSAM

Metropolitan Museum, was a close friend of Colonel Friedsam and gave him invaluable aid and advice in the formation of his collection. Although the general public has never seen this aggregation, which is housed at the owner's residence at 44 East 68th Street, many of its rare masterpieces have been shown at various loan exhibitions at the Kleinberger Galleries.

Among the outstanding features of the collection are four Rembrandts, the most important being "The Rabbi," which together with three other notable works by this master were exhibited at the Detroit Institute of Arts in 1928. Three works by Frans Hals are also considered among the finest works of the Dutch group. One of the rarest and most costly works in this group of forty canvases is Vermeer's "The Allegory of the New Testament," for which Colonel Friedsam is said to have paid \$300,000. It was discovered in 1898 in a Berlin antique shop by Abraham Bredius, the Dutch expert, who bought it for \$175.

For a period of thirty years this canvas hung in the Mauritshuis in the Hague, where, until its acquisition by Colonel Friedsam, it was generally regarded as one of the museum's possessions. The Dutch group also includes Nicolaes Maes' charming "Lace Maker," "The Maid Servant" by the delicate painter of interiors, De Hoogh, "The Smoker" by Brouwer, as well as works by Hobbema, Potter and Ruisdael.

An especially fine feature of the Friedsam collection is the group of thirty-five Flemish primitives, a field in which this collector was especially interested of late years. In this group are to be found an "Annunciation" by Petrus Christus, Jan van Eyck's "Bust Portrait of a Pilgrim" reproduced in THE ART NEWS this fall, Roger van der Weyden's "Portrait of Lionello d'Este," "The Holy Family" by Joos van Cleve the elder, "The Rest on the Flight into Egypt" by Quentin Massys and notable examples by Memling, Gerard David and Dirk Bouts.

Of especial importance in the group of later Flemish art is Van Dyck's "Portrait of Señor Miosa," Spanish minister to England, a work which was brought to this country by Joseph Bonaparte.

Colonel Friedsam's group of French primitives, fifty in number, is said to excel any except that in the Louvre. Here are to be found an important miniature of Louis XI by Fouquet and portraits by Jean Clouet and his famous son, Francois. Further treasures include a work by Corneille de Lyon and two panels attributed to Jean d'Orleans, showing Salome receiving the head of John the Baptist. Of the early Avignon school is a beautiful representation of the Three Magi, full of the power and charm of naive religious art.

Some thirty-six Italian paintings are included in the collection, chief among them being one of the five known portraits by Ghirlandaio, the depiction of a young woman. For the Niccolini "Portrait of a Youth," one of the seven portraits believed to have been painted by Botticelli, and for Perugino's "Portrait of an Elderly Man," Colonel Friedsam is reported in 1925 to have paid a combination price of \$200,000. A small "Annuncia-

tion" by Fra Angelico and examples by Bellini, Titian and Mantegna are other notable features of this group.

Of the Spanish masters, the Friedsam collection includes work by Goya, Velasquez and Murillo.

Many honors were bestowed on Colonel Friedsam as appreciations of his notable benefactions to art. In recognition of his various services to the French government he was made a Commander of the French Legion of Honor several years ago. In 1924 the curators of the Louvre expressed their heartfelt gratitude to him for his generous gift of a valuable Italian primitive. Fine works of art were also given by him to New York University, while a set of rare drawings by Edmund von Wondle illustrating the German version of the quest for the Holy Grail, now in Fordham University, are among other artistic benefactions of Colonel Friedsam. In October, 1929, the directors of the Museum of the City of New York adopted resolutions thanking Colonel Friedsam for his gift of \$125,000 to establish a Fifth Avenue wing.

As president of the Altman Foundation he financed the revival of the College of Fine Arts at New York University and was active in the Metropolitan Museum, the College Art Association, the Architectural League, the Museum of French Art, the Museum of the City of New York, the Société des Amis du Louvre, the National Academy of Design and other art associations.

Although readers of THE ART NEWS primarily mourn the passing of Colonel Friedsam as one of America's greatest collectors, the importance of his many other activities claims more than passing notice, even in a publication devoted exclusively to art. A great lover of New York, it is claimed that Colonel Friedsam, more than any other private citizen, influenced the development of Fifth Avenue. During the seven years of his service as President of the Fifth Avenue Association, he was instrumental in having the avenue widened and in introducing the zoning laws which have been copied in cities all over the world.

Colonel Friedsam was also deeply interested in higher education and especially in its coordination with science and industry. As head of the Altman Foundation, he not only took great personal satisfaction in the yearly distribution of funds among employees in his store, and among educational and benevolent institutions, but in 1922 also gave the financial support necessary for the rehabilitation of the professorship of the arts of design at New York University, first held by Samuel F. B. Morse. His large private charities were also notable for their great intelligence and broad vision. Often appointed to serve on governmental commissions, Colonel Friedsam made himself an active force in educational improvements. His most notable work in this connection was done as chairman of the New York State School Finance Commission which brought about drastic changes in state aid to schools by the passage of a \$16,500,000 appropriation for this purpose. This bill was named after Colonel Friedsam.

Colonel Friedsam never sought political office, despite his activity in public work, although at one time there was talk in Republican circles of drafting him as a fusion candidate for Mayor. At another time his name was discussed for the State Board of Regents.

During the war, Colonel Friedsam, who won his military rank as quartermaster general of the New York National Guard, applied his business efficiency to army life. Within three weeks' time he did what was considered an extraordinary bit of reorganization. After completely re-equipping and reorganizing the National Guard in 1917, he was, in 1918, promoted from major to colonel. Other important services during the war period included work on numerous committees and activity in raising money. He was New York representative of the National Food Administration and also performed notable services to combat profiteering during and after the war.

During his eighteen years of Presidency of the Altman store, Colonel Friedsam greatly expanded the business. A democrat at heart, he was said to know almost every employee by name and regarded them as assistants and friends, rather than as employees.

As a banker, Colonel Friedsam was director of the Bankers' Trust Company, Bank of Manhattan Company, County Trust Company and trustee of the Franklin Savings Bank. He was a director of the Merchants' Association and of the Retail Dry Goods Association.

FOREIGN AUCTION CALENDAR

BERLIN

Rudolph Lepke

April 14-15—The Jaffe collection of furniture, paintings and objects of decorative art.

April 28-29—The von Dirksen collection of paintings and objets d'art.

May 12-13—The Stroganoff collection of paintings and decorative art.

BALL & GRANPE

April 24-25—The Wendland Lugano collection.

HOLLSTEIN & PUPPEL

May 4-6—Drawings and engravings from the collection of Count R. d. V.

April 21—Antiquities from the collection of a foreign connoisseur.

May 5—The Richard Kapell collection of paintings and antiquities.

DRESDEN

E. Richter

April 14-15—Paintings, furniture and objets d'art.

LEIPZIG

C. G. Boerner

April 27-28—Durer collection, wood cuts, rare prints from private collections.

April 29—Drawings from the Hermitage.

FRANKFORT

Hugo Helbing

May 5—Art from various museums.

May 6—Antique gold ornaments, paintings.

VIENNA

Gluckselig

April 27-29—Porcelain, furniture, silver, glass, rugs.

MUNICH

Helbing-Cassirer-Muller

June 16-19—Part I of the Nemes collection.

LONDON

Sotheby

April 13—Rare block books and other early printed books.

April 21—Important art library of Mr. Arthur James Sulley.

CHRISTIE'S

April 21—The Sulley library.

April 15—Old English silver plate, the property of a nobleman.

May 5—Important arms and armor, the collection of the late Sir Henry Farnham Burke.



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N E W Y O R K

6 West Fifty-Sixth Street



BY APPOINTMENT TO
H.M. THE QUEEN

OLD MASTERS IN LONDON SALES

LONDON.—Pictures by artists of the Italian, English, French, and other schools and of various periods, the property of several owners, produced £4,388 at Sotheby's on March 11, reports the *Times* of London. Many of the lots were of a speculative nature.

The highest price, £950, was paid by Mr. Asscher, against Messrs. Duits, for A. Van Der Neer, a Dutch winter scene, with figures skating, etc., signed with initials, measuring 19in. by 27in. Mr. R. A. Smith paid £220 for F. Snyder's "Still Life," a painting of dead game and lobsters on a Delft plate, 38in. by 59½in.; a pair of views of Florence by Canaletto, one with the bank of the Arno in the foreground and figures, the other with the Duomo and the Campanile in the distance and a ferry crossing the Arno in the foreground, 34½in. by 47½in., went to the previous buyer for £220; and El Greco's "Christ at Emmaus," 26½in. by 31in., from the Messinger collection, Rome, brought £205 (Asscher).

One of Fantin-Latour's flowerpieces emerged from the ruck of a modest picture sale at Christie's on March 6, according to A. C. R. Carter in *Daily Telegraph*, and fetched 390gs (Williams and Sutch).

If the subject had been a bowl of roses instead of a cluster of scarlet, pink, and white hollyhocks, with phlox, it would probably have reached four figures, despite the current economic depression.

Yet I remember the days when Fantin's beautiful renderings of flowers



CHIPPENDALE MAHOGANY SIDE CHAIRS ABOUT 1750
Two of a set of six originally owned by General Artemas Ward of Mass., and now included in the Flayderman dispersal at the American-Anderson Galleries on April 17 and 18.

could be bought for 20gs or less, and it was not until 1894 that one attained 50gs at auction. After his death in 1904, the big upward move began, and I recall the surprise at Christie's in the Paton sale, 1906, when old Ludwig Loeffler gave 520gs for "The Idyll," one of Fantin's works of imagination.

Not until 1914 did a Fantin top 1,000gs, and then a month before the war, the exquisite "L'Immortalité" realized 1,600gs. Ten years later was Fantin's year of apotheosis, three of his flower pictures totalling 6,900gs, among which was the "Bourriche de Roses," at 2,600gs.

Regional Council Plans Week for Museum Heads

The New York Regional Art Council has planned a demonstration week from May 11 to May 16, inclusive, for executives of smaller art organizations who plan to attend the annual convention of the American Federation of Arts, which this year will be held at the Brooklyn Museum beginning the following Monday, May 18, and continuing through Wednesday, May 20.

The first session will be at the Art Center on Monday, May 11, at 10 o'clock, when an outline of the conferences will be presented by Florence N. Levy and illustrated with lantern slides. There will be visits "behind the scenes" at the principal museums, at some of the dealers' galleries, the Children's Art Center of University Settlement, the craft classes at the West Side Y. M. C. A. and to a few artists' studios. A day will be spent in Newark, where the museum conducts apprenticeship classes for museum workers and where the City of Newark has just completed a marvelous building for the Newark School of Fine and Industrial Art. Authorities on various topics will address the group which will be under the guidance of Edward B. Rowan, Director of the Little Gallery at Cedar Rapids, Iowa.

The fee for the six days, morning and afternoon sessions, will be \$25, which includes transportation beyond the first meeting place each day. The group will be limited to twenty, and application should be made promptly.

CLEVELAND PRINT AWARDS MADE

The international competitive exhibition of contemporary unpublished prints has opened at the Cleveland Museum of Art, to remain on view until April 15.

The prize of \$1,000 offered for a print, to be issued as the Print Club's 1931 publication, was awarded to Louis Lozowick of New York, for his lithograph, "City on a Rock."

The jury which passed on the entries consisted of Henry McBride, editor of *Creative Art*; Mrs. Malcolm L. McBride, vice-president of the Print Club, and Henry G. Keller, Cleveland artist. So excellent was the quality of the prints submitted that the jurors recommended additional awards, and a second prize of \$100 was given Leo Mayer of Germany for his drypoint, "Maler und Malerin," and a third prize of \$50 to Austin Frederick of England for an etching entitled "Milking."

Honorable mentions were given Glenn O. Coleman of America; Enid Butcher and Clifford Webb of Great Britain; Yves Alex, Jean Emile Laboureur and Edouard Goerg of France and Karl Hofe of Germany.

Altogether, 306 prints by 134 artists were selected for exhibition. Of these, 78 artists were American, 33 British, 26 French, 18 German and 16 Czech, and one each were Italian, Japanese, Mexican, Norwegian, Polish and Swedish.

Most of the prints submitted show a distinctly modern spirit.

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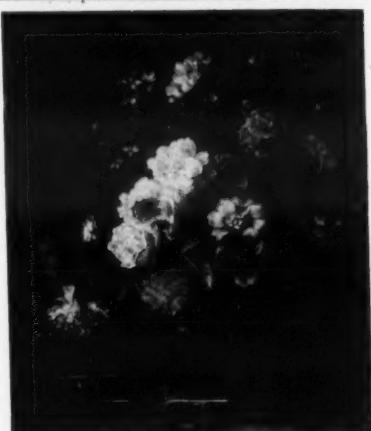
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IMPORTANT DATA UNEARTHED IN UR

PHILADELPHIA.—A view of the Chaldees as it was in the time of Abraham, with students bent over their tablets, merchants carrying on foreign trade, city officials keeping their records and simple country folk worshiping at their wayside shrines was given in a report received on April 17 and 18.

This picture, says a special report to the *New York Times*, is drawn from archaeological discoveries made by the joint expedition of the university's museum and the British Museum. The report discloses that about twenty private dwelling houses, more than 4,000 years old, with warehouses, chapels and shops, have been uncovered there by excavations at a uniform level.

"The preservation of many of the houses which have been found is remarkable," said the report, "and what gives them a special interest, quite apart from that of their style and domestic arrangements, is the association of clay tablets, the majority of which are letters and business documents, that have been found lying on the floors and in the graves beneath the pavements."

"These tablets throw much light on the buildings in which they were discovered. One of the tablets, for example, belonged to a man named Eanasi, a produce merchant who dealt in grain and who had his regular agent in foreign countries beyond the borders of Sumer. Many of his letters have been found, as well as records of his purchase of property in the neighborhood of Ur, of loans raised by him and of his difficulties with creditors. * * *

"Not all the tablets, however, are of a commercial character. A mass of clay tablets found on the pavement of one house had all the appearance of being literary documents. With these were discovered also numerous school tablets, the copybooks of Sumerian students learning to write, and the building itself may well prove to be a school."

"In one of the small public chapels which we discovered a cult statue was unearthed, a small limestone figure of a goddess wearing a long dress flounced and pleated. Further up the street and in another chapel a ram's head beautifully carved in black steatite was found. * * *

"The great temples for the worship of the State gods have long been familiar to us. * * * Until this year, however, the existence of small wayside shrines for the public worship of the lesser gods was quite unknown.

"Perhaps from such a shrine as this came an object which was found in the ruins of a private house. It is a terra cotta relief, two and a half feet high, of a goddess wearing a tall horned headdress and a flounced garment."

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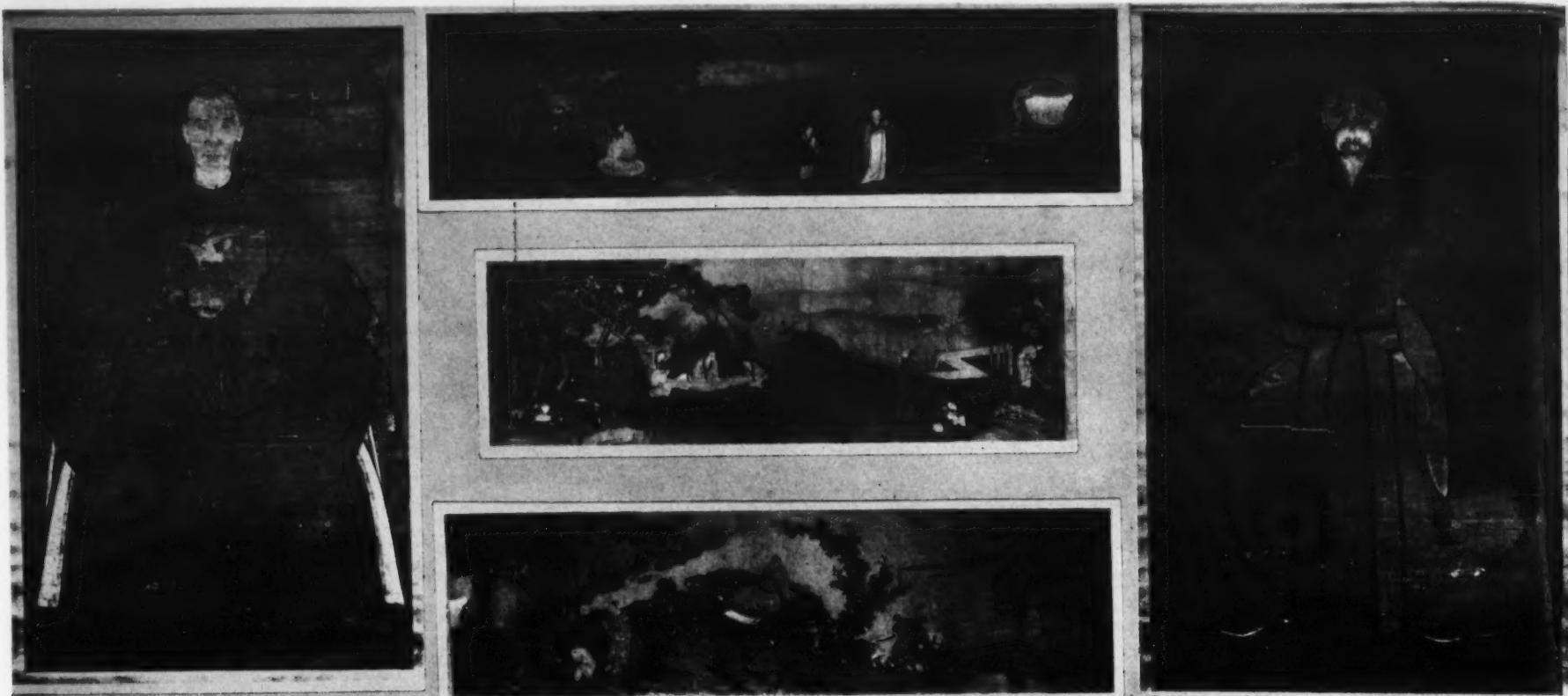
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SAGES AT A GARDEN PARTY, THREE SCENES FROM AN EARLY MING SCROLL

PORTRAIT OF
A NOBLEMAN XVIIth CENTURY

A group of fine examples included in the exhibition of the G. del Drago collection of Chinese art, now on view at the Albright Art Gallery, Buffalo.

DEL DRAGO COLLECTION OF CHINESE PAINTINGS ON EXHIBITION AT THE ALBRIGHT GALLERY

It was last September that officials of the Albright Gallery in Buffalo discovered that a number of the most important Chinese paintings lent to the exhibitions of Oriental art held in Berlin in 1929 and in Munich in 1930 came from the collection of Mr. and Mrs. G. del Drago. The discovery was made when articles on these two big German exhibitions appeared simultaneously in *Pantheon* and in *Kunstwart* with illustrations of several very rare works belonging to these American collectors. "Starving Horse," a unique early Ming design, was also reproduced in *Sinica*, Volume 5-6. A correspondence ensued with the result that the whole collection of sixty-nine paintings, from the Sung through

the Manchu dynasty, is now on view in Buffalo until April 15. And that the eminent Orientalist, Mr. E. J. Lodge, director of the Freer Museum and curator of the department of Oriental art at the Boston Museum, has been selected to catalog the current exhibition is further proof of the high distinction of the collection. In fact, it represents over twenty years of travel and careful discrimination on the part of the owners and their advisors. Mr. del Drago, whose family owns one of the finest private collections in Italy, preserved through generations, grew up in the artistic atmosphere of Rome, but renounced his title to become an American citizen. Mrs. del Drago, likewise extremely discriminating in her artistic tastes, not only

built one of the most beautiful homes on upper Fifth Avenue, designed by the well known architect, Richard Hunt, but played an important part in forming this remarkable collection. The numerous illustrations which we reproduce in this issue of THE ART NEWS will give our readers some idea of the variety and quality of the collection as a whole. The earliest group of paintings in the exhibition are those which may be dated in the late Sung or early Ming period and include the extremely interesting "Departure of Wen-Chi from the Mongol Camp" done on silk. The spirituality of early Chinese landscape painting is finely revealed by the lovely landscape, "Evening" also in this group, which may possibly be by Hsia Kuei.

The largest group in the exhibition is of works which may either definitely or tentatively be ascribed to the Ming period. Outstanding in this series is the frequently reproduced "Starving Horse," a unique early Ming design, which may possibly date from the late Yuan period. Here are also found a number of exquisite renderings of lotus, prunes and bamboo; fine portraits of scholars and high officials, charming depictions of children at play and a number of landscapes, with the favorite motifs of cliffs and waterfalls. From the interesting long scroll, picturing eight sages in a garden, we reproduce three characteristic scenes. Among the later works, the number of realistic portraits is impressive, two rare XVIIth century examples depict

ing a nobleman and his wife in blue being herewith reproduced. Another outstanding portrait exhibited in Munich and illustrated in both *Pantheon* and *Kunstwart* is a mortuary portrayal on silk in which the personalities of the sitters is most forcefully communicated. Indeed the old Dutch masters never searched with more penetrating eye than did the author of these works.

The more decorative and charming spirit of the XVIIth century is delicately embodied in a miniature drawing on silk of three women and a child seated on a terrace as well as in an exquisite design of lotus and docks.

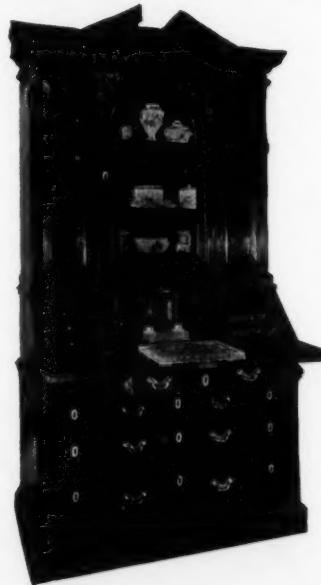
The XIXth century group also embraces much interesting material.

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FRENCH LETTER

By Paul Fierens

People are beginning to talk a good deal about the Colonial Exposition which opens in May and continues until November. It will be international and is to be held in the beautiful setting of the Park of Vincennes, where the trees and the ponds will harmonize with the domes, stairways and colonnades of the Temple of Angkor. A facsimile of this monument, which is now almost completed has a minutiae of detail, at which one marvels. Whatever might be our judgment on this type of replica, which is after all something of a medley, one must admit that the effect of this Khmer mirage at the gates of Paris is likely to be imposing in the extreme.

From the standpoint of art, what will one find at the Colonial Exposition? First, the permanent Museum of the Colonies, constructed in durable materials by the architect Laprade, the facade of which will be ornamented with an enormous bas-relief—the largest in the world—cut directly in the stone by the sculptor, Jeannoit, and his helpers. Several painters, among them René Piot, André-Hubert and J. Lemoutre, are decorating the hall of honor with frescoes. It is probable that we shall see in the pavilions of the various colonies, various exhibits devoted to native art. And it is announced that Belgium will show in the Palace of the Congo, which is the work of the architect Lacoste the most beautiful pieces of negro sculpture from the Museum of Ter-rueren. We shall speak again this summer of the Colonial Exposition at Vincennes.

As a preface to this magnificent exposition, the Bibliothèque Nationale has organized in the Galerie Mazarin, an exhibition called "Four Centuries of French Colonization," bringing together works of art and documents of the XVth to the XVIIth century. Almost all the manuscripts, publications, engravings, medals and maps shown in the cases come from the collection of the Bibliothèque Nationale and retrace



SHERATON DRESSING BUREAU By SAMUEL McINTIRE
SALEM, ABOUT 1810

This carved mahogany bureau is included in the Flayderman dispersal at the American-Anderson Galleries on April 17 and 18.

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a particularly glorious chapter in the history of France, demonstrating at the same time that the taste for the exotic was not born with romanticism.

For the setting in the Galerie Mazarin, the organizers of the exhibition, M. M. Julien Cain, Ch. de La Roncière and Emile Dacier, held a competition and found in M. James Hyde the most generous of collaborators. For many years, M. James Hyde sought out works of art illustrating the classical theme of the "Four Quarters of the Earth," and he has lent to the Bibliothèque the better part of the tapestries, paintings, marbles and art objects which are in his possession.

A beautiful Brussels tapestry of the XVIIth century after the cartoons of Van Schoor, represents America in the aspect of a heroine of the ballet, accompanied by an alligator and surrounded by befeathered Indians. Nearby, Asia of the same series is lent by M. M. Jansen. In the tapestries from the "Suite des Indes," belonging to the national collection of furniture and to the room of the President of the Chambre des Députés, one identifies pieces executed by the Gobelins in 1787 ("Anciennes Indes") and those restored between 1737 and 1741 by François Desportes. Sketches by Desportes, paintings by J. B. de Troy, Coysevox, Le Barbier and vellum manuscripts reproducing exotic fauna, miniatures and so on complete an ensemble evocative of what was the "France of the Five Quarters of the Earth" before the Revolution.

Under the title of "Stone in Pencil" the Galerie Cardo assembles a remarkable exhibition devoted to painters of architecture. The masters of this *genre* have been the Dutchmen of the XVIIth century (Caneletto, Bellotto, Guardi, without forgetting the precursor, Carlevaris) and ends with Chirico, after progressing through Bonnington, Corot, Claude Monet and so on. One notices a Bonnington which is exceptional in its delicacy and lighting, a "View of the Grand Canal in Venice;" a Corot of Amsterdam, which is probably only a Jongkind; some tiny watercolors done in Morocco by Delacroix; "The Cathedral of Chartres" by Utrillo; works of Vuillard, Dufrenoy and Maurice Denis, and those of young Milo, a vigorous artist with a true feeling for color whose most significant sheets the Galeries Cardo have set aside.

The recent canvases of Léon-Zack, at the moment shown at the Galerie Bonjean, have a quality that is rare nowadays, and yesterday was almost completely disdained. They are moving.

They offer forms or groups of forms the beauty of which is united with expressive value, the painter utilizing a very simple line and a very subtle *clair-obscur* in order to translate sentiments which are truly atmospheric.

This art, the technique of which is far from complicated, derives its value from the profundity and the intensity of the faces to which Léon-Zack confides his hopes, his moments of sadness, his love. The critic calls attention to this painter, so grave, so reflective, neither too intellectual nor too sensuous, he is indeed, particularly qualified as a representative of that "humanism," toward which the youth of today tend to return and which may be the dominant note of the art of tomorrow. For certain persons who have not followed the evolution of Léon-Zack in the course of the last two years, his latest canvases will be a surprise, a revelation, an enchantment.

On the other hand, there is no revelation whatsoever in the exhibitions of Laprade, of Dufrenoy and Coubine. One is fully aware of the talent of these artists, one recognizes the majority of the works assembled—unless perhaps it be the remarkable water colors of Dufrenoy shown at the Marcel Bernheim Gallery, always weightier than those of Asselin, and of equal sensibility. We are acquainted with the style of Laboureur, especially in his prints. It is interesting to see at Marcel Guiot's a collection of sketches almost all executed with a view to etching and showing by what steps a subject goes from the initial sketch to its final conclusion.

The work of Alfred Roll has been brought together at the Petit Palais through the endeavors of the artist's descendants. The retrospective show is not exactly timely, for the eclecticism of Roll, hesitating between naturalism and allegory, between color that is either sombre or insipid, between the method of Manet and that of Bouguereau, is as far from us today as the deluge. Nevertheless, it was only yesterday that Roll passed for a "modern." "He is a disguised pumpernickel, who just the same has managed to contrive some good bits, deplorable though they may seem when compared with the big engines."

Among the exhibitions which are going to open in the near future, we would call attention to "Souvenirs of the French Revolution" at the Musée Carnavalet, to the paintings of Max Beckmann at the Galeries de la Renaissance and those of Oskar Kokoschka at the Galerie Georges Petit.

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LONDON LETTER
 by Louise Gordon-Stables

Owners of important pictures and old furniture are still somewhat afraid to test the present state of the art market, by entrusting them to salesroom risks. But fine silver is still finding its way to auction centers, and collectors of books and manuscripts seem to have the courage to brave the times. This may be an indication of the return of greater confidence and a general improvement of conditions. It is said in some quarters that the inflated prices, especially prevalent in the picture market during the last few years, were in any case destined to drop regardless of general financial and economic conditions. When we do eventually return to normal, it may be that picture price standards will have readjusted themselves to some extent.

In the meantime, a purchaser has been found for Epstein's "Genesis," recently exhibited at the Leicester Galleries. Neither the name of the buyer nor the price paid has been definitely stated, but I have heard the sum of 1,500 pounds mentioned in connection with the sale. So times cannot really be so bad after all.

Another interesting purchase of late has been made by the Luxembourg of three paintings that were included in the Exhibition of Scottish Painters, recently arranged by the Lefevre Galleries at the Galeries Georges Petit in Paris. The sum set aside by the Luxembourg annually for application to foreign works is not large, so this means a very special distinction for the artists concerned, who were Peploe, Fergusson and Leslie Hunter. On the other hand, consider the number of works by modern French artists in English collections!

If we wanted proof of the good results occurring when a really close connection has been brought about between artist and manufacturer, we



TWO PAINTINGS FROM THE DEL DRAGO COLLECTION OF CHINESE ART
To the left, a Ming portrait, probably of the Buddhist monk, Ver Yin; to the right, a striking XIXth century depiction of a white elephant. Both included in the exhibition now current at the Albright Art Gallery, Buffalo.

certainly have it in the stimulating Exhibition of Swedish Arts and Crafts, now being held at Dorland House. Here are all manner of articles for everyday use, some of them carried out on traditional lines. Others display very modernistic leanings, but all are things of real beauty. Prices range but little higher than in the case of the tasteless factory products which our system of mass-production has put on the market. And though the glass and the china, the pewter and the textiles seen here could be reproduced in quantity, there is nowhere any suggestion of the soulless-

ness that so often informs "repeat orders." To many, this exhibition is a revelation of the height which industrial art has reached in Sweden. What is more, the activity with which the exhibitors were booking orders on the day on which I happened to make my visit, speaks well for the English interest in this show. It sends one away filled with resolutions to buy in the future nothing but what is aesthetically right, to seek after quality rather than quantity. Furthermore, one senses the national quality of the show in every section, making it a harmonious and impressive whole.

Though for many the two large Gainsborough landscapes, which for some years have been practically forgotten, will represent the centre of interest at the Exhibition of Old English Landscapes at the Tooth Galleries, for others there will be discovered a counter attraction in the admirable examples of the art of Richard Wilson, especially in the "Valley of The Severn," a gem from Colonel Hall's collection. Of the two Gainsboroughs, "Morning" was bought by George IV, while still Prince of Wales, as a gift for Mrs. Fitzherbert. Painted by the

artist in 1783 after a visit to the Lake District, it is a poetic transcription of the hills and woodlands of that part of England. "Landscape with Peasants," is also in the romantic vein and no doubt belongs to the same period. A third Gainsborough landscape, much less pretentious in size, is the "Landscape with Church" from Mr. Marsh's collection. This is of superb quality, very pure as to color and altogether a strikingly sincere and straightforward piece of painting. The poetry and romance in this work are due to the innate character of the theme and its treatment. An admirable Bonington and two landscapes by the less well-known Richard Hilder, also appropriately appear in this well selected little show.

Flora C. Twort, who at present occupies the Gieves Gallery with water colors, oils and drawings made in a "Little Town," works in a vein admirably suited to her theme, that of village life, which is all too surely vanishing from our midst. Added to her excellent draftsmanship and fine color sense is a charming humor. In her depictions of marketfolk and schoolchildren participating in some jovial scene, character is everywhere accentuated by clever line; each type is clearly visualized and every fraction of individuality extracted. The absence of affectation hints of an aesthetic sincerity that should carry this young artist far.

The Greatorex Gallery has long established itself as one to which the sportsman art-lover turns. At present, it is hung with paintings and drawings of clipper-ships by R. Macgregor, whose habit it is to paint some famous craft with a meticulousness which even the best informed of seafaring men cannot challenge. His clippers boast the breeze in gallant fashion, dipping and tossing on canvas in a manner which must win the admiration of all who know how difficult it is to suggest wind in the sails and a wind-blown ocean.

I hear that it is to be formally decided by the Burlington House Committee that great special exhibitions of the art of various nations are to become regular annual events. In addition to the exhibitions of French and Egyptian art already announced, there are to be shows dealing with the art of India, China and Japan; 1933 will see an exhibition of British art.


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BERLIN LETTER by Flora Turkel-Deri

The National Gallery in Berlin is honoring the one hundred fiftieth birthday of C. F. Schinkel (1781-1841) by arranging in the "Prinzessinpalais" a Schinkel museum, showing various material related to Germany's most gifted XIXth century architect. Though he stood, like his contemporaries, under the spell of traditionalism and sought inspiration from Greek and medieval sources, this architect's talent was strong enough to give his buildings an original character. Schinkel was Berlin's architect proper; he lived and worked here and architecture of rank in this town is in the first line due to him. He helped in the building up of a truly Prussian culture, which through his influence experienced a flourishing period. Not all the structures which he erected are preserved, and among those extant the "Altes Museum," the "Schauspielhaus," the "Neue Wache" on Unter den Linden—all in classicistic style—are his most distinguished achievements.

The Schinkel Museum just opened unites plans and designs of buildings (many of which were not executed), drawings and paintings, sketches of furniture and diverse utilitarian objects, stage decorations, and so forth. The variety of these exhibits sheds a vivid light on the diversity of Schinkel's artistic interests. His genius searched an outlet in different fields; his creative spirit and artistic impulse strove for an ideal of harmonious beauty, and to this end he renewed the legacies of past epochs in an individual manner. The mentality of the XIXth century was not favorable for genuine productiveness in architecture. Its intellectualism was so engrossed in the study and admiration of the past that an original style could not arise. Schinkel's gifts, however, prevented him from superficial formalism. With him, creative capacity often triumphed over reminiscences.

Among the exhibits in the newly arranged museum are many landscapes from Italy where the artist sought inspiration during extensive journeys. His romantic inclinations were nourished by the picturesque scenery which he delighted to describe; he also recorded faithfully the buildings and architectural remains with which he became acquainted. There are further to be seen designs for the frescoes in the "Altes Museum"—allegorical representations which, like all the works, reveal the artist's immaculate draftsmanship and the charm and distinction of his interpretation.

Of especial interest is the project for a department store on Unter den Linden, dating from the year 1827. It was planned in horseshoe-form and its high glass windows anticipate up-to-date constructions. The original designs for buildings in Berlin and Potsdam are also to be seen, and a special section is devoted to "architectural dreams"—products of the artist's imagination to which he gave shape. The original sketches of Schinkel's stage settings for Mozart's "Enchanted Flute" are also included in this showing.

The arrangement and setting up of the great quantity of exhibits have been performed with special care and understanding. Through the tasteful disposition and the refinement of the interior decoration the new Schinkel



BOW FRONT BUREAU By SAMUEL McINTIRE, SALEM, ABOUT 1800
Included in the Flayderman dispersal at the American-Anderson Galleries, on April 17 and 18.

Museum has successfully surmounted the difficulties involved in the suggestive installation of such diverse material.

In order to reveal the artistic atmosphere in which Schinkel lived, the Berlin society of Architects and Engineers has arranged in the "Kronprinzenpalais" a show of designs by architects contemporaneous with him. It is an interesting survey of architectural achievement, beginning with Karl von Gontard, who was still in Frederic the Great's service, and including the work of such men as V. von Gilly, Schinkel's admired teacher, Heinrich Gertz architect of the Prinzessinpalais which now houses the Schinkel Museum, and C. G. Langhans. Water color views by Persius, a pupil of Schinkel, round out the show. The exhibition also includes designs by architects outside of Berlin, featuring especially the work of Leo von Klenze, Munich's foremost XIXth century architect, who erected the Glyptothek, the Pinakothek, the Royal Palace and the German Pantheon. In addition, there are shown designs by a number of other architects from various towns in Germany and they display the local characteristic of the classicistic style in Germany in the XIXth century.

An exhibition at the Academy of Fine Arts unites the life work of Hans Poelzig, now sixty years old and one of Germany's leading architects. In addition, the production of the work

of his best pupils reveal the results of his teaching activities. The genuine creativeness of the style of an epoch is put to the test by architecture, which is the purest expression of the artistic ideas of a community. Up-to-date architecture has certainly found new forms typical of the age, uniting beauty and usefulness.

This showing is important both as an individual demonstration and as a survey of the modern trend in architecture. Professor Poelzig's artistic evolution is revealed in designs, models, and photographs of constructions dating from the year 1904 until the

present, and it is interesting to see how his style has changed from baroque-like impetuosity to block construction and cubic form. These last years several important commissions have furnished Professor Poelzig with the opportunity to tackle contemporary building problems. Only recently the huge "I. G. Farben" building was finished in Frankfort on Main, and the photographs and plans show how effectively the artist has adapted the principles of massive strength and dignity to special requirements. The simplification of volume and the harmony in the linking together of parts produce an interesting result. Another big task was achieved in the "Funkhau" in Berlin, a vast construction achieving a peculiarly weighty aspect through its compact unbroken mass. The clear and unconstrained organization of these structures and of many others assign them a decisive role in the development of an architectural style truly representative of the area.

The interest of the general public in the new museum buildings in Berlin is constantly on the increase. Throngs of visitors fill the galleries, especially on free days. Great interest is also shown in the lectures held by museum officials, while the cheap guide books issued by the museum administration are much in demand. In order to make Berlin's museum treasures known in other German provinces, the administration of the "Reichsbahn" intends organizing railway journeys to Berlin at reduced tariff.

After the visit to the Pergamon Museum Sir Henry Deterding has donated 10,000 marks for the excavations carried on at Pergamon. Herr Oberländer, a German-American art amateur, has donated 50,000 marks for the same purpose.

The Order of Merit has been bestowed on Geheimrat Wiegand in recognition of his achievements in the archeological field. Geheimrat Wiegand will soon retire from his post as director of the Museum of Antiques because he reaches the superannuation age.

In contrast to general expectations and announcements, Professor Pinder of Munich has declined the call to fill Berlin's vacant chair of history of art.

DATES FOR NEXT CARNEGIE SHOW

Announcement has been made by the Carnegie Institute that the Thirtieth International Exhibition of Contemporary Oil Paintings will open at Pittsburgh on October 15 and continue through December 6, 1931. After the exhibition at Pittsburgh, the European paintings will be shown at the Baltimore Museum of Art, January 4 to February 15, 1932, and at the City Art Museum of St. Louis from March 7 to April 18, 1932.

The American section of the International will consist not only of paintings by artists who have been directly invited by the institute to exhibit, but also of paintings submitted to a jury of five American painters. This jury of acceptance, to which any artist who is a citizen of the United States may submit, will meet in New York on September 10, 1931, and in Pittsburgh on September 21.

The jury of award which will consist of three European painters and three American painters, and the Director of Fine Arts at Carnegie Institute who will vote only in case of a tie, will meet in Pittsburgh on September 22 to award the prizes. The usual Carnegie Institute prizes will be given, and this year the Albert C. Lehman prize and purchase fund will be offered again. This prize will be open to any artist or owner of a painting in the exhibition which is purchasable. The prize, amounting to \$2,000, will be awarded to the artist of the best purchasable painting, and the purchase fund of \$10,000 will be used to purchase the painting from its owner at its list price up to \$10,000. This prize is being offered for the third time by Albert C. Lehman, a Pittsburgh industrialist. The prize of \$300 given by the Garden Club of Allegheny County for the best painting of a garden or flowers will also be offered again this year.

Homer Saint-Gaudens, Director of Fine Arts at Carnegie Institute, is now in Europe visiting artists and assembling paintings for the European section of the International.

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Including Examples by Henry W.
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Daniel Garber, Emil Carlson, E. W.
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Also
**One Hundred English
SPORTING PAINTINGS**
By Noted Artists of the
18th and 19th Centuries
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April 16th, Until Day of Sale
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COMING
AUCTION SALESAMERICAN ART ASSOCIA-
TION-ANDERSON GAL-
LERIES, INC.FLAYDERMAN,
AMERICAN ANTIQUESSale, April 17, 18
Exhibition, April 11

Last week THE ART NEWS had a front page article on the important McIntire carved paneled room and the two charming McIntire mantels, which will come up for sale at the American Anderson Galleries, Inc., on the afternoons of April 17 and 18 and which go on exhibition today, together with some 400 early American items, many of which are pedigreed and documented. These include pieces by Goddard and Townsend among other noted craftsmen, as well as silver, pewter, Staffordshire, chintzes and hooked rugs.

It was mentioned, it will be recalled, that the mantel from the room in which McIntire died is illustrated in "The Woodcarver of Salem" by Frank Cousins and Phil M. Riley. It has now come to our notice that Fiske Kimball, Director of the Pennsylvania Museum, has recently been bringing out in a series of articles in *Antiques*, the important place which must be assigned to McIntire in the history of American furniture and architecture. Besides, much of the McIntire furniture in the sale has been illustrated in recent issues of *The Antiquarian*. Altogether, be it said again, this McIntire group is the most imposing collection of work by this famous craftsman which has ever been brought together.

The furniture by McIntire includes a carved mahogany lyre and cornucopia sofa, exhibiting the same trailing vine motive which appears on the frieze of the portico of the Assembly Hall in Salem, built by McIntire in 1782. An important carved mahogany butler's secretary with serpentine front was originally owned by Samuel Fessenden, an important figure in the history of Maine and Massachusetts. A lovely Sheraton carved mahogany dressing-chest has a mirror on lyre-shaped supports and carved wheat sheaves on the pilasters flanking the smaller drawers. Of the two McIntire carved mahogany bow-front chests of drawers, one has a cornucopia of flowers in relief on the upper section of the reeded pilasters. There are no less than three little sewing tables, beautifully carved on the upper section of the rounded pilasters, two with pull-out sewing bags and all in the original state, showing the original patina. One of them has been handed down in the Hood family of Salem since it was made. There are two McIntire tripod tables, including a Hepplewhite piece with claw-and-ball feet. The McIntire chairs include a set of six Sheraton side-chairs, three Chippendale carved mahogany claw-and-ball foot side-chairs (from the collection of F. Tracy Hubbard, Brookline, Mass.) and a pair of Sheraton carved mahogany side-chairs, besides one or two single side-chairs and a McIntire Sheraton mahogany wing chair.

Of the some four hundred additional early American items, an important piece by John Townsend of Newport, a Chippendale carved mahogany dressing-table, was originally owned by Colonel Nightingale Green of Revolutionary fame, brother of the more famous general of the same name. Epaulets worn by Colonel Green and two letters exchanged by him and the father of the man his sister was to marry accompany the table.

A very important carved mahogany knee-hole desk, originally owned by Captain Alexander Parris, architect and Revolutionary soldier, retains a fragment of the cabinetmaker's label and has descended in the Parris family direct to the present owner since it was made, about 1770. Parris is famous as the designer of St. Paul's Cathedral in Boston.

A splendid block-front shell carved slant-top desk by John Goddard, about 1760, is another rare item, possibly unique, of beautiful cherry with the original patina, and so fine that at first glance it appears to be mahogany. A similar piece is illustrated in Wallace Nutting's "Furniture Treasury," fig. 630.



"THE SIREN"

By CHARLES S. CHAPMAN

Included in the exhibition now current at the Grand Central Art Galleries.

A Sheraton mahogany bow-front chest of drawers has inside the top drawer a label which reads, "Samuel S. Noyes, Cabinetmaker, East Sudbury, near the Causeway," and is believed to be the only labeled piece of furniture by this maker that has yet been discovered.

Much interest also attaches to a set of six Chippendale mahogany side chairs originally owned by General Artemas Ward, accompanied by an affidavit by a descendant of the Ward family. The affidavit shows that they were part of the household effects of the general, living at Shrewsbury, Mass., and outlines their successive ownerships to date. General Ward was Commander-in-Chief of the Continental army before Washington took command.

While the collection consists largely of the more elegant or drawing-room type of furniture, representing the period from 1760 to 1820, and includes fine highboys, lowboys, sideboards, serpentine and bow-front chests of drawers, inlaid card-tables, desks, armchairs and side-chairs, in mahogany, walnut, fine cherry and maple, there are also some earlier and simpler items.

One of these is a very scarce turned cherrywood and pine trestle gate-leg table, New England, about 1680, similar to the example in the Wadsworth Atheneum. Among the Windsor chairs appear a braced comb-back armchair and an odd writing-arm example. And in the child's furniture in the collection, a delightful Windsor highchair with seven-spindled hoop-back should be mentioned.

Extremely interesting mirrors characterize this sale, and this is especially true of those reflecting in their dec-

oration the patriotic spirit of the War of 1812. A labeled mirror, by Williams and Everett of Boston, about 1810, is one of those with a ship decoration and shows the frigate "Constitution" in colors. Another fine ship-picture mirror, showing the "Constitution" and "Guerrière" in action is carved and gilded and bears on the back of the glass frieze the following inscription: "Willard and Nolen, Boston." It is believed to be the only one of its kind. There are also a carved and parcel-gilded mahogany "Washington" mirror and a Queen Anne carved and gilded wall mirror, American, about 1730.

Clocks of various forms include two rare inlaid mahogany shelf clocks, the dials inscribed with the maker's name "Aaron Willard, Boston," and similar to an example in Wallace Nutting's "The Clock Book," figure 27. There are attractive banjo clocks of the Willard type, including one with the American eagle and shield decoration, by W. Curtis, Newburyport, Mass., about 1800, from the collection of Martha Sawyer, Natick, Mass., and there is a fine group of tall case clocks.

Odd items in the collection include the tavern signs which are now being so eagerly sought. One of these is a metal eagle and shield sign from Norwichtown, Conn., having the date 1647 in raised metal figures below the eagle. An affidavit to the effect that it originally hung from the clock and silver factory of William Cleveland, grandfather of Grover Cleveland, accompanies it. Another sign which originally hung over the entrance of the old St. George Tavern, in Plainfield, Mass., bears a painted representation of the saint on his horse and was made about 1760. An inlaid and scal-

loped mahogany serving tray has the name "S. Badlam" on the under side. The painted sign of its maker, Stephen Badlam, is likewise in the collection.

Items of historic interest abound. One of these is the bronze eagle that formerly adorned the Custom House at New Orleans. An article regarding this eagle appeared in a Bath, Maine, newspaper, July 7, 1929, recounting how the bird in its travels finally came into the possession of Dr. William J. Rouse of Bath. Three sculptured white marble garden statues, all about 5 feet tall, come from the Daniel Webster homestead, Boscawen, N. H., and represent Socrates, Demosthenes and the season, Winter. Three painted iron urns, decorated in relief with busts of George Washington and Benjamin Franklin, also come from the Webster home.

The early American silver includes a fine engraved oval teapot by Isaac Hutton, Albany, about 1790, with fluted oval body. This unusual item is stamped on the base with the

132 numbers in the catalog will be put under the hammer at Christie's in London on Wednesday, April 15. The most impressive group is that from a well known continental collection, containing among other important items a dinner service of sixty-nine pieces of the middle of the XVIIIth century and all by well known silversmiths. Fifteen oval meat dishes, ranging in size from 12 1/4 inches in length to 18 inches, as well as three dinner plates, were made by W. Cripps.

George Methuen fashioned thirty-six dinner plates and five meat dishes while Charles Wright was the maker of six dinner-plates. From the same continental collection, a pair of circular soup tureens and covers, made by Johann Sebastian Wurth of Vienna in 1781, were exhibited at the Leipzig Exhibition in 1897 and are mentioned in M. Rosenberg's *Der Goldschmiede Merkzeichen*, page 827. A pair of candelabra, dated it happens 1865, bear the crowned letters AF and AC, FW and G, and are probably the initials of Frederick William, Grand Duke of Mecklenburg-Strelitz, and of Augusta Caroline, his wife. Likewise a pair of salvers executed in 1874 belonged to the same Grand Duke.

The small group from the property of a nobleman is also outstanding. Here again is a dinner service, or rather part of one, consisting of sixty

(Continued on page 24)

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CHRISTIE'S
OLD ENGLISH PLATE

(Continued from page 23)

dinner-plates and four circular dishes with shaped gadrooned borders. Twenty-two of the plates were made in 1697, four in 1701, one in 1703, eight in 1707, fifteen in 1711, six in 1719 and four in 1765. In the same group is a William and Mary tankard, by Anthony Nelme, 1693, and a Commonwealth porringer and cover, 5 inches in diameter, bearing the maker's mark, IN with a bird below in a heart. A soup-tureen with cover and liner are by Phillips Garden, 1751, with a soup ladle by Paul Lamerle, 1738.

In the property belonging to Miss B. M. Martin, four circular salt-cellars and Martin, four circular salt-cellars and four salt spoons were made by Paul Lamerle in 1746 and are engraved with the Martin arms, quartering Atkins. A cruet, with two casters and bottles is the work of Isaac Liger, 1726.

Another number which might be mentioned consists of two two-handled sugar-basins and covers, chased with flowers, which are recorded in Sir C. L. Jackson's *English Goldsmiths and Their Marks*, second edition, page 548. They were made by Hamilton and Company, Inverness, about 1800.

The earliest piece in the sale comes from an unidentified property and is an Elizabethan seal-top spoon, 1597, bearing the maker's mark, a crescent enclosing a mallet.

SAM'L FREEMAN & CO.
AMERICAN PAINTINGS
ENGLISH SPORTING
PAINTINGS

Sale, April 20, at 2 and 8 p. m.
and April 21 at 2
Exhibition, April 16

Beginning next Thursday, April 16, Samuel T. Freeman & Co., 1808-10 Chestnut Street, Philadelphia, will put on exhibition an important exhibition of American paintings and of 100 English sporting paintings. The American paintings include work by Henry W. Ranger, Francis Murphy, R. A. Blakelock, J. H. Twachtman, H. D. Homer, Ernest Lawson, W. M. Chase, Theodore Robinson, George Fuller, Daniel Garber, Emil Carlson, E. W. Redfield and others. They are the property of J. Henry Schiedt and will go under the hammer in two sessions on Monday, April 20, at 2 o'clock and at 7 o'clock. An illustrated catalog will be sent upon request. The English sporting paintings, which are by noted artists of the XVIIth and XIXth centuries will be sold at 2 o'clock on Tuesday, April 21.

NEW YORK
AUCTION CALENDAR

American Art Association-Anderson
Galleries, Inc.
30 East 57th Street

April 11, aft.—Sale of furniture and furnishings from the estates of the late Mrs. William Loring Andrews and Katherine Duer Blake, with additions from other sources.

April 17, 18, afts.—Library of the late Katherine Duer Blake, comprising first editions of English, French and American authors, and other desirable items. Exhibition now on.

April 17, 18, afts.—Sale of fine early American furniture collected by B. Flayderman of Boston (including the woodwork of a room by Samuel McIntire, two separate McIntire mantels and a group of McIntire pieces furniture), as well as 400 additional items, among which are examples by Goddard, Townsend, etc., with Aaron Willard clocks, War of 1812 mirrors and old paintings of ships. Exhibition now on.

Wallace A. Day Galleries
16 East 60th Street

April 11, at 2:30—Sale of Chinese art.

National Art Galleries
Hotel Plaza (The Rose Room)
Fifth Ave. at 58th Street

April 15 at 8:15—Sale of paintings from the collections of B. Svenonius of Stockholm and L. Picard of Geneva, with additions from other sources. Exhibition, today, April 11, until 10 p.m.; Sunday, April 12, from 2 to 5, and other days from 10 a.m. to 10 p.m.

April 18 at 2:30—Sale of English and French furniture of the XVIIth and XVIIIth centuries, works of art and Oriental porcelains, formerly in the collections of Lord Birkenhead, David Black, Esq., of London, and others. Exhibition today, until 10 p.m., tomorrow, from 2 to 5 and other days from 10 a.m. to 10 p.m.



SHELL-CARVED SLANT-TOP DESK By JOHN GODDARD,
NEWPORT, R. I. ABOUT 1760

This block-front desk is of shell-carved cherry and is included in the Flayderman dispersal at the American-Anderson Galleries on April 17 and 18.

Plaza Art Galleries
9 East 59th Street

April 11, aft.—Sale of early American furniture together with a few sporting prints, the property of Mrs. F. A. DePeyster, together with books from the library of the late Fanny G. Villard. April 14, 15, 16, 17, 18 at 2—Beautiful home furnishings from the estate of the Harriet N. Robinson estate of Bronxville, N. Y., by order of Strang and Taylor, attorneys, with additions from other sources, together with a collection of American pictures and portraits. Exhibition begins April 13.

Silo Galleries
40 East 45th Street

April 11, at 2—Sale of miscellaneous household furnishings.

April 16, 17, eves.—Sale of paintings.

AUCTION PRICES
OF THE WEEK

EHRICH GALLERIES—PAINTINGS
American Art Association-Anderson
Galleries, Inc.—The important sale of fine paintings, from the Ehrich Galleries, closed on the evening of April 2, with the grand total of \$89,935.00. Titian's "Archbishop Querini" brought the highest price, \$20,000, paid by J. W. Ashley, acting as agent. Following are some of the most important paintings included in the sale.

63—"Madonna and Child" by Marco D'Oggiono, Italian: 1470-1540/9; Louis J. Marion, Agent. \$2,850.
64—"Madonna and Child with Angels" by Ambrosius Benson, Flemish: d. 1550; Paul & Long. \$2,800.
65—"Archbishop Querini" by Titian: J. W. Ashley, Agent. \$20,500.
66—"Sir Antonio Moro's 'Portrait of a Court Lady'" by John Levy Galleries. \$3,500.
71—"Sir Henry Raeburn's 'Dr. Benjamin Bell'" painted about 1790-1; Miss G. Brown. \$6,000.
72—"Gilbert Stuart's 'Mrs. John Bartlett'" painted in Boston about 1814; Ferargil Galleries. \$8,200.
73—"John Hopper's 'Mrs. Sarah Barnes'" by H. E. Russell, Agent. \$4,600.
74—"Thomas Gainsborough's 'Ralph Lea-
ster, Esq.'" by A. Rudert, Agent. \$6,500.
75—"Child with a Spaniel" by Jean Baptiste Greuze; C. H. P. Yallalée. \$4,200.

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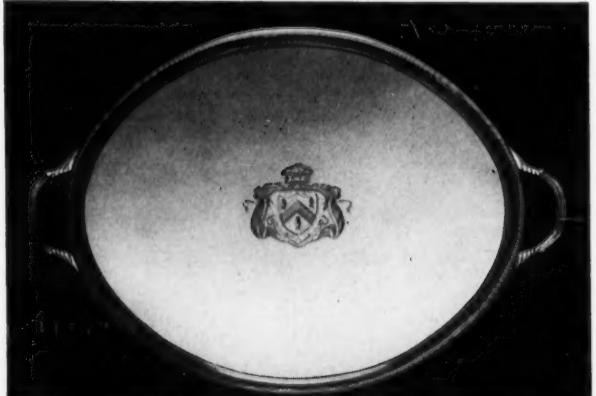
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Saturday, April 11, 1931

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Old English
Paintings

THOMAS AGNEW
—Paintings

AMERICAN-ANDERSON
STREET—Exhib
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through April

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street—Old English sporting prints, until May.

Thomas Agnew & Sons, 125 East 57th St.—Paintings, drawings by old masters.

American-Anderson Galleries, 30 East 57th Street—Exhibition of Egyptian, Greek and Roman antiquities and ancient jewelry from the Khayat collection, through April 18.

An American Place, Room 1700, 509 Madison Avenue, near 53rd Street—Paintings by Charles Demuth, April 13, through May 9.

Arden Gallery, 460 Park Avenue—Garden sculpture, frescoes, furniture and garden accessories of Mayan, Spanish colonial and American Indian inspiration. Woodcuts by Gertrude Hermes.

Argent Galleries, 42 West 57th Street—Decorative paintings by Erika Lohmann, through April 25. Water colors by Elliot O'Hara and sculpture by Brenda Putnam, through April 18.

Art Center, 65-67 East 56th Street—Opportunity gallery, selections by Charlot, to April 15. Retrospective Show, April 17 with an auction on the evening of May 4. Mexican crafts. Arts and crafts. Closed Sunday, April 12. Work by students of Pratt Institute and the 10th annual exhibition of advertising art, April 18 through May 21.

Babcock Art Galleries, 5 East 57th St.—Etchings by Eugene Higgins, through April. Paintings, water colors and etchings by American artists.

Balzac Galleries, 102 East 57th Street—Work by Bérard, Berman, Tchelitchew and Leonide, through April 15.

Barbizon Plaza Art Galleries, 101 West 58th Street—Second annual exhibition by the Business Men's Art Club, through April 18, 10 a.m. till 11 p.m.

Becker Gallery, 520 Madison Avenue—Work by Georges Annenkov, to April 14.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 123 East 57th Street—Paintings and drawings by contemporary French artists, arranged by the Galerie Zborowski of Paris.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIth, XVIIIth and XVIIIIth century English school.

Brooklyn Museum, Eastern Parkway, Brooklyn—International exhibition of modern tapestries. Indian cashmere and Scotch Paisley shawls. Modern paintings from the collection of Miss Mary H. Viborg, including work by Picasso, Chirico, Vlaminck, Léger, Matisse, Luka and Natalia Goncharova.

Brownell-Lambertson Galleries, 106 East 57th Street—"The Islanders," through April 18.

Brommer Gallery, 55 East 57th Street—Paintings and drawings by Steinlen, through April 18.

Burchard Galleries, 13 East 57th Street—Early Chinese bronzes.

Butler Galleries, 116 East 57th Street—Currier and Ives lithographs, through April.

Carberg & Wilson, Inc., 17 East 54th St.—XVIIIIth century English and French portraits, primitives and sporting pictures.

D. Caz-Delbe Gallery, 561 Madison Avenue—Paintings of Italy, Egypt and Morocco.

Ralph M. Chait, 600 Madison Avenue—Important Chinese porcelains.

Chambrun Galleries, 556 Madison Avenue—Permanent collection of French paintings. First one-man show in America of paintings, etchings, etc., of Marcel Vertès.

Charles of London, 730 Fifth Ave. (the Heckscher Building)—Paintings, tapestries and works of art.

College Art Association, 20 West 58th Street—Students' work, through April.

Contemporary Arts, 12 East 10th Street—Paintings by Clifford Pyle, through April 18.

Daniel Gallery, 600 Madison Avenue—Group show by American painters.

Delphic Studios, 9 East 57th Street—Water colors by William Sanger and colored drawings of Cuba by Maroto, April 13 through April 25. Twenty Hollywood portraits by Cecil Beaton. Mexican art.

Demotte, Inc., 25 East 78th Street—Drawings from Ingres to Picasso, April 14 through May 9.

Herbert J. Devine, 42 East 57th Street—Permanent exhibition of early Chinese bronzes, Jades, pottery, paintings and sculpture. Most unusual collection of Szechuan art.

Marion Dougherty, 142 East 53rd Street—Art for ancient and modern gardens.

Downtown Gallery, 113 West 18th Street—Paintings in oil and water color by Stuart Davis, through April 18.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters and works of art.

Dudensing Galleries, 5 East 57th Street—Summer exhibition of paintings by Americans.

Durand-Ruel Galleries, 12 East 57th Street—Paintings by Monet, through April 28.

Ehrich Galleries, 36 East 57th Street—Miniatures by American artists of American subjects, to continue indefinitely. Handwoven linens.

Ferargil Galleries, 62 East 57th Street—Art for the garden. Paintings by Elsworth Ford. Water colors by Emil Bisttram, through April 9.

Fifteen Gallery, 37 West 57th Street—Paintings by A. Rathbone, Jr., and Armand Wargny April 13 through April 25.

Fifty-sixth Street Galleries, 6 East 56th Street—Permanent exhibition of frescoes by Gauguin. Eighth annual exhibition of photographs and renderings of work by members of N. Y. Chapter of Landscape Architects and an exhibition of new garden sculpture, until April 15.

Gainsborough Galleries, 222 Central Park South—Old and contemporary masters.

Pascal M. Gatterdam Art Gallery, 145 West 57th St.—Paintings by American artists.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Garden sculpture through April. Sculpture by Daniel Lockwood, Rumsey and sculpture by Max Kalish, through April 18. Portraits by Leopold Seyffert and portraits by Hovsep Pushman, until April 25.

Hackett Galleries, 9 East 57th Street—Paintings by Irish artists and contemporary European paintings, through April 15.

Harlow, McDonald Co., 667 Fifth Ave.—Recent English and American acquisitions by various publications, through April.

Marie Harriman, 61 East 57th Street—Paintings by young Americans, through April.

Heeramanecq Galleries, 724 Fifth Ave.—Early Indian art.

Galleries of Myron Holmes, 7 East 58th Street—Early American glass.

Import Antique Corporation, 485 Madison Avenue—Antiques and art objects, including importations from the palaces of the former Russian empire and French, English and Italian furniture of the XVIIth, XVIIIth and XIXth centuries.

P. Jackson Higgs, 11 East 54th Street—Authenticated old masters.

Edouard Jonas of Paris, 9 East 56th St.—Permanent exhibition of French XVIIIIth century furniture and works of art. "Primitive" paintings and paintings of the XVIIIIth century French and English schools. Paintings by Iwan F. Choultsé.

Kennedy Galleries, 785 Fifth Avenue—"Cries of New York," original drawings attributed to Calys and original drawings of New York and other American cities by Baroness Hyde du Neuville, through April. Etchings by Webb.

Keppel Galleries, 16 East 57th Street—Etchings by Joseph Pennell, until May 1.

Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd Street—Works of art, paintings, tapestries and antique furniture.

Kipps Ltd., Fuller Bldg., Madison Avenue at 57th Street—Water colors by Frederic Soldwedel, scenes of the International cup races, etc.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue—New drawings and monotypes by Albert Sterner, beginning April 13.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th Street—Pictures of people (for the benefit of Hope Farm), through April 18.

Kraushaar Galleries, 680 Fifth Avenue—Paintings by William Glackens, April 15 until April 30.

J. Leger & Son, 695 Fifth Ave.—English paintings of the XVIIIIth century. Paintings by C. R. W. Nevinson and sculpture by Barney Seale, through May 9.

John Levy Galleries, 1 East 57th Street—Old masters and English portraits. Paintings by Jean Charlot, selected by Frances Flynn Paine, through April 18.

Little Gallery, 29 West 56th Street—Hand wrought silver by Edward E. Oakes and Margaret Rogers.

Macbeth Gallery, 15 East 57th Street—Paintings and drawings by Abbott Thayer from the Thayer estate, April 13 through May 2.

Metropolitan Galleries, 578 Madison Avenue—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Memorial exhibition of work by Robert Henri, through April 19. Lace and costume accessories, the gift of Mrs. Edward S. Harkness. Gallery H19, through August 31. Prints (selected masterpieces), Gallery K41. Prints acquired during 1929-30. Galleries K 37-40. Furniture and glass, American and European, the American wing, through May 3. Indian and Indonesian textiles, Gallery H15, April 12 through September 15.

Michaelyan Galleries, 20 West 47th Street—Oriental rugs, old tapestries, chenille carpets.

Milch Galleries, 108 West 57th Street—Americans by American artists and portraits and crayon heads by Ferris Connelly, April 13 through April 25.

Montross Gallery, 785 Fifth Avenue—Paintings by Agnes Potter van Ryn, April 13 through April 25.

Morton Galleries, 49 West 57th Street—Water colors by Josef Lenhard, through April 18.

Museum of French Art, 20 East 60th Street—Degas and his tradition, through April 14.

Museum of Modern Art, 720 Fifth Avenue—German paintings, until April 27.

National Art Gallery, Hotel Plaza, 59th Street and Fifth Avenue—Exhibition of furniture and objects of art.

J. B. Neumann, New Art Circle, 9 East 57th Street—Paintings by Max Beckmann, through April.

Newark Museum, Newark, N. J.—French applied design and art and an exhibit tracing the history of Newark. Ecclesiastical art (sculpture, vestments, altar vessels and furniture), until May 1.

Newhouse Galleries, 11 East 57th Street—XVIIIIth century portraits and landscapes.

New School for Social Research, 66 West 12th Street—Work by young American artists.

Arthur U. Newton, 4 East 56th Street—Paintings by old and modern masters.

New York Public Library, 476 Fifth Ave.—New York today and yesterday (Vernon Howe Bailey and W. H. Wallace). Views of American cities.

Frank Partridge, 6 West 56th Street—Old English furniture. Chinese porcelains and paneled rooms.

Frank K. M. Rehn, 683 Fifth Avenue—Paintings and drawings by John Carroll, until April 25.

Reinhardt Galleries, 730 Fifth Avenue—Portraits of Americans by Boutet de Monvel, Sorine, John, Orpen, Foujita and Van Dongen.

James Robinson, 731 Fifth Avenue—Exhibition of old English silver. Sheffield plate and English furniture.

Roerich Museum, 310 Riverside Drive—Paintings by Jose Segrelles and Eliot Clark, April 15 until May 1.

Rosenbach Galleries, 202 East 44th Street—Antiques and decorations.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Marine paintings and fine prints.

Scott Fowles, 680 Fifth Ave.—XVIIIIth century English paintings and modern drawings. Paintings, drawings and rare bronzes by Rodin, Epstein and Despiau.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street—Works of modern art, an early XVIIIIth state bed, through April 21.

Silberman Gallery, 133 East 57th Street—Paintings, objects of art and furniture.

Societe Anonyme, Inc., Rand School, 7 East 15th Street—A group of modern paintings.

Marie Sterner, 9 East 57th Street—Mixed summer show of American and foreign paintings.

Stora Art Galleries, 670 Fifth Avenue—Entrance on 53rd St.—Greco-Buddhist and Gothic-Buddhist sculptures.

Valentine Gallery of Modern Art, 49 East 57th Street—Summer show of modern French paintings.

Van Diemen Galleries, 21 East 57th St.—Dutch and Flemish paintings, through April 18.

Vernay Galleries, 10 East 54th Street—Exhibition of early English mantel and longcase clocks, chronometers, globes and barometers, desks in mahogany and satinwood, mirrors, mantelpieces, wall lights.

Wanamaker Gallery, an Quatrième, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Weyhe Gallery, 794 Lexington Avenue—Hogarth's engravings, through April 18.

The Weston Galleries, 122 East 57th Street—Antique and modern paintings.

Wildenstein Galleries, 647 Fifth Avenue—Paintings and water colors by Regina zu Stolberg, Heinrich XXXIII Reuss Purcell-Jones, through April 29.

Yamanaka Galleries, 680 Fifth Avenue—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Specially selected group of old and modern masters, throughout April.

Studio of Serge Yousievitch, 130 West 57th Street—Recent sculpture by Yousievitch, until May 1, except Sundays.

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MINNEAPOLIS

Two exhibitions of paintings are now on view at the Minneapolis Institute of Arts. One comprises the work of living American painters, selected from the annual exhibition of American paintings, recently shown at the Chicago Art Institute. This is the first time the Northwest has received a travelling group from this big Chicago show.

The exhibition covering a century of French Painting, recently shown at the Knoedler Galleries in Chicago, is now on view in Minneapolis. This group of twenty-five paintings covers the century from Millet and Corot to Matisse and Picasso, touching the high spots of that long and exciting period in French painting.

French etchings and engravings of the XIXth century, selected from the collection of Mrs. Charles S. Pillsbury of Minneapolis, are being shown this month, while the print galleries will be devoted to prints illustrating the Bible, among which is William Blake's "Book of Job."

CINCINNATI

The Cincinnati Art Museum has announced an exhibition of paintings, drawings and prints by Thomas Gainsborough for the month of May. Although the exhibition will bring together many of the finest works of this master owned in the United States, the nucleus will consist of the large number of distinguished examples of Gainsborough's work owned in Cincinnati both by private collectors and by the museum itself, which contains the celebrated "Mrs. Thicknesse" and the portrait of Viscount Downe. All periods of Gainsborough's artistic development will be represented by typical canvases.

DAYTON

Among the recent exhibitions at the Art Institute were the drawings of Kolbe and Maillo, and XVIIIth century English furniture lent by prominent Daytonians, also a collection of stained glass, modern textiles and architectural sculpture.

The sixth annual Ohio water color show has been on view since April 1. On this same day there also opened an exhibition of early Ming figures and one of photographs by Margaret Bourke-White. On April 6, small sculpture from the Art Center of New York went on view at the institute.

PHILADELPHIA

The program of the Art Alliance for early April includes many exhibitions of interest, among which are drawings of Brittany by Thornton Oakley, portrait drawings by Margaretta S. Hinchman and travel sketches and other paintings executed by Mary Townsend Mason. There is an exhibit of unusual interest in the Associate Gallery, of work done by the pupils of Boris Blai of the Oak Lane Country Day School. These consist of figures in wood, stone and clay carved by boys

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and girls ranging in ages from seven to fourteen years old, and many of them according to Mr. Blai with little or no artistic talent but who under instruction have developed a high degree of skill. It is the firm conviction of Mr. Blai that every child should

have the opportunity of doing work in the arts so that he may know the happiness and the mental development that comes from creative activity.

The work of Marguerite Gaudin and Cynthia Iliff is also being shown in the Associate Gallery until April 18.

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The McClees Galleries recently held an exhibition of the work of John Sloan. Twenty paintings were shown including "The Sculptor, Vagis," which was awarded the Beck Gold Medal in 1931, by the Pennsylvania Academy of Fine Arts, and a number of etchings and drawings.

The Crillon Galleries, Inc., recently had on view the work of a talented family Zadkine, the Russian sculptor and his wife, the painter Valentine Prax.

SAN ANTONIO

The Witte Memorial Museum recently showed twenty-eight water color paintings by Boyer Gonzales, of Woodstock, New York. Gonzales expresses simplicity, strength, color and charm in this exhibition as well as great versatility in subjects—wild fowls in flight, scenes of Mexico and New Mexico, romantic missions and, of course, his familiar marines.

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